D2479
RCM 371803

RCM 371836
LXII. c. 14
1 – 27

CONCERT-VARIATIONEN

für die Orgel

über das russische National-Lied von A. Lwoff

componirt und

Seiner Majestät dem Kaiser von Rufsland und König von Polen

NICOLAUS 1

am Vermählungstage Seiner Kaisl. Königl. Hoheit

des Grofsfürsten Thronfolgers

allerunterthänigst zugeeignet

von

AUGUST FREYER.

Organisten an der evangelisch lutherischen Kirche zu Warschau.

Eigenthum der Verleger. — Op. 2. Pr. ½ Thlr. — Eingetragen in's Vereins Archiv.

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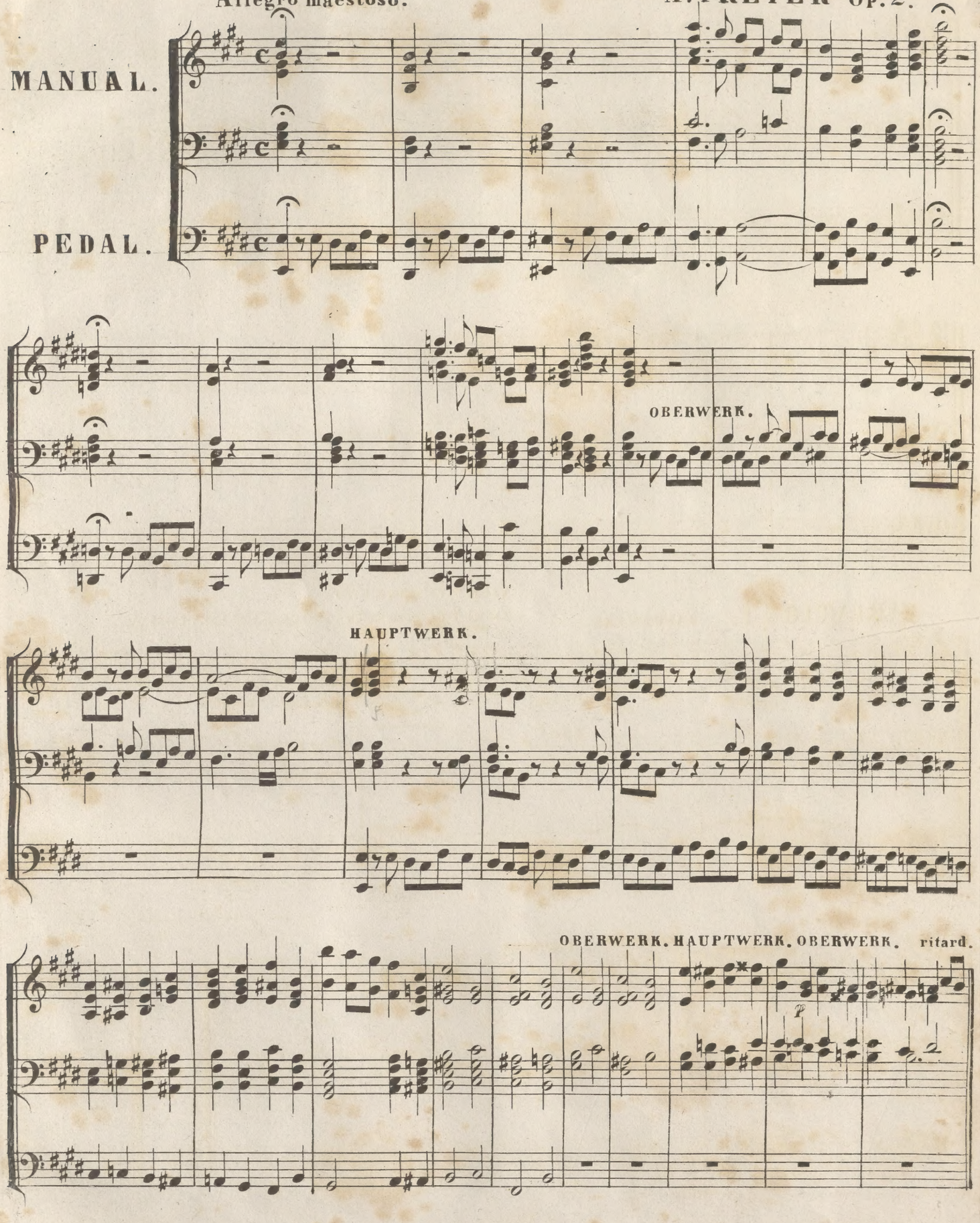
VOLLES WERK.

Allegro maestoso.

A. FREYER Op. 2.



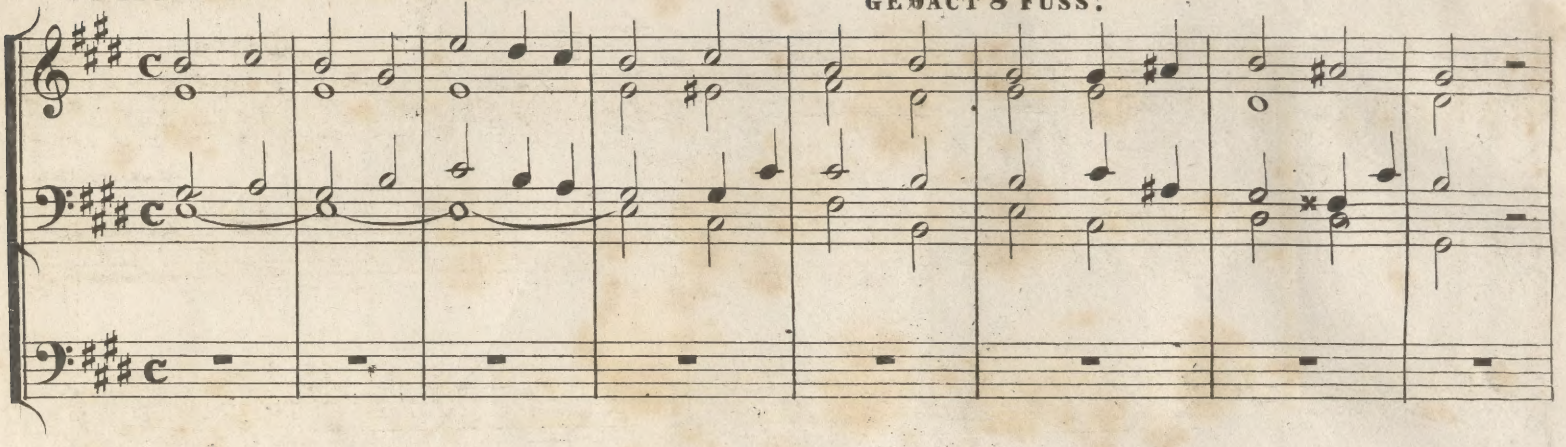
Eigenthum der Verleger.

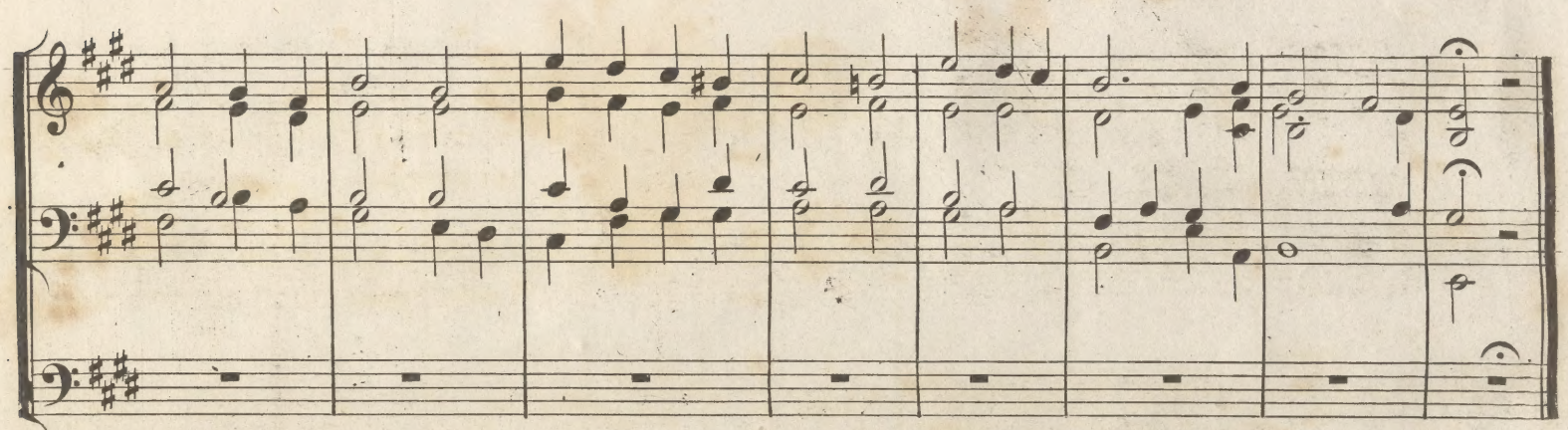
Berlin bei Ed. Bote u. G. Bock.

THEMA.

OBERWERK.

SALICET 8 FUSS.
QUINTGETÖN 8 FUSS. FLAUTTRAVERS 4 FUSS.
GEDACT 8 FUSS.

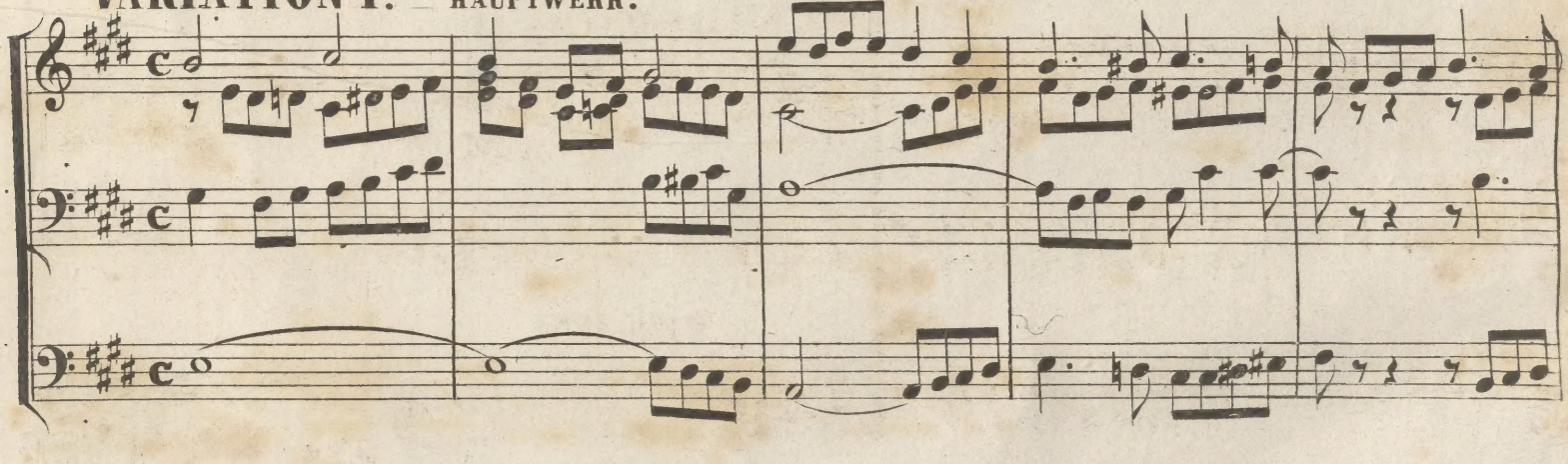


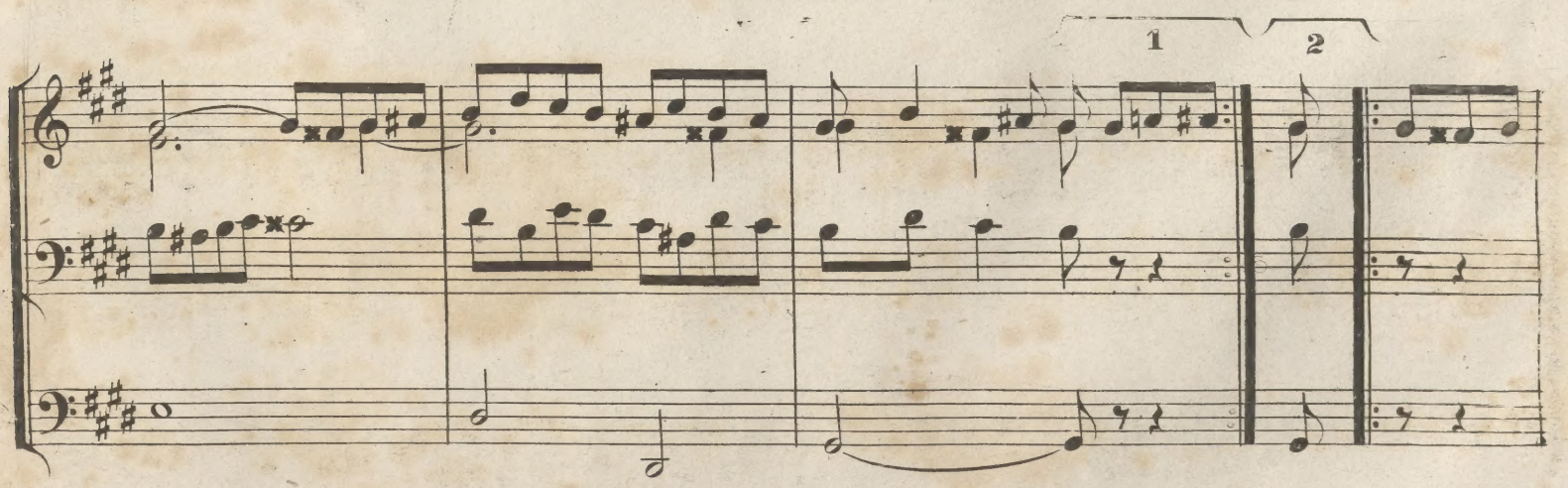


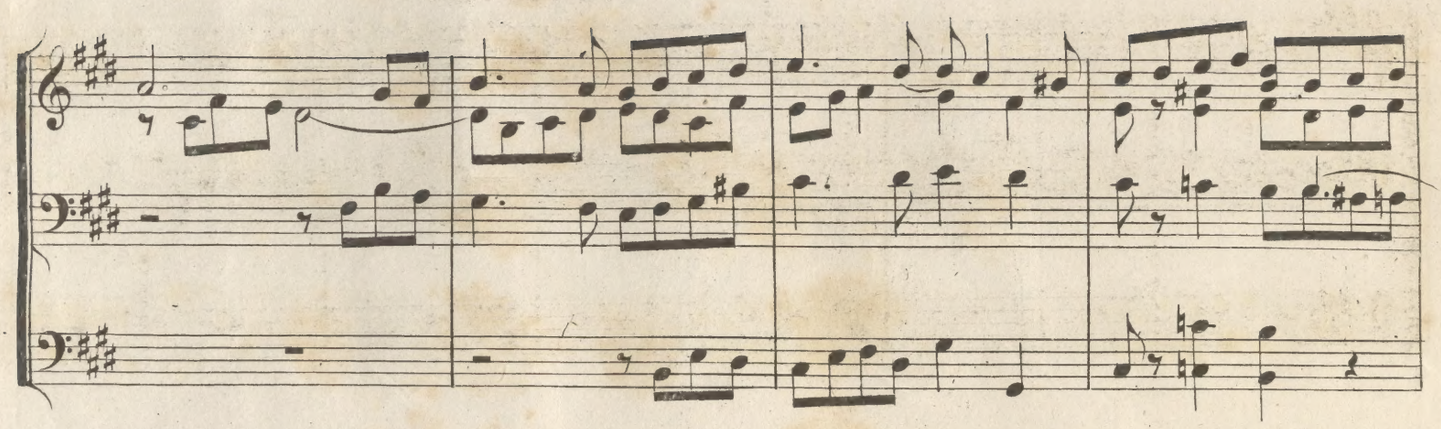
VARIATION I.

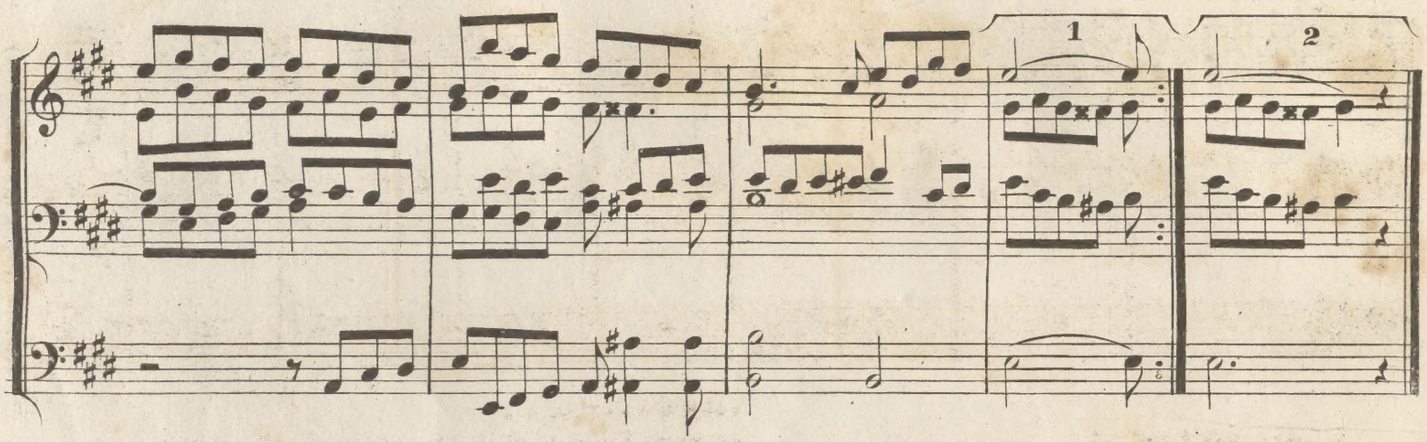
HAUPTWERK.

VIER 8 FÜSSIGE UND
ZWEI 4 FUSSIGE KRAFTIGE LABIALSTIMMEN.







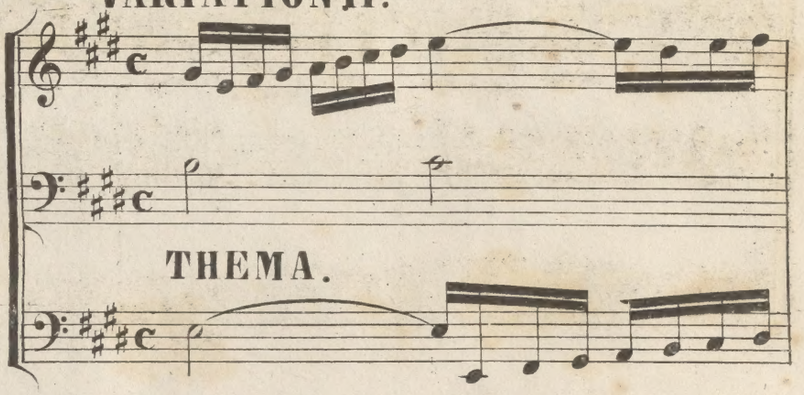


HAUPTWERK. PRINCIPAL 8 FUSS.
GEMSHORN 8 FUSS.
DOPPELFLÖTE 8 FUSS.

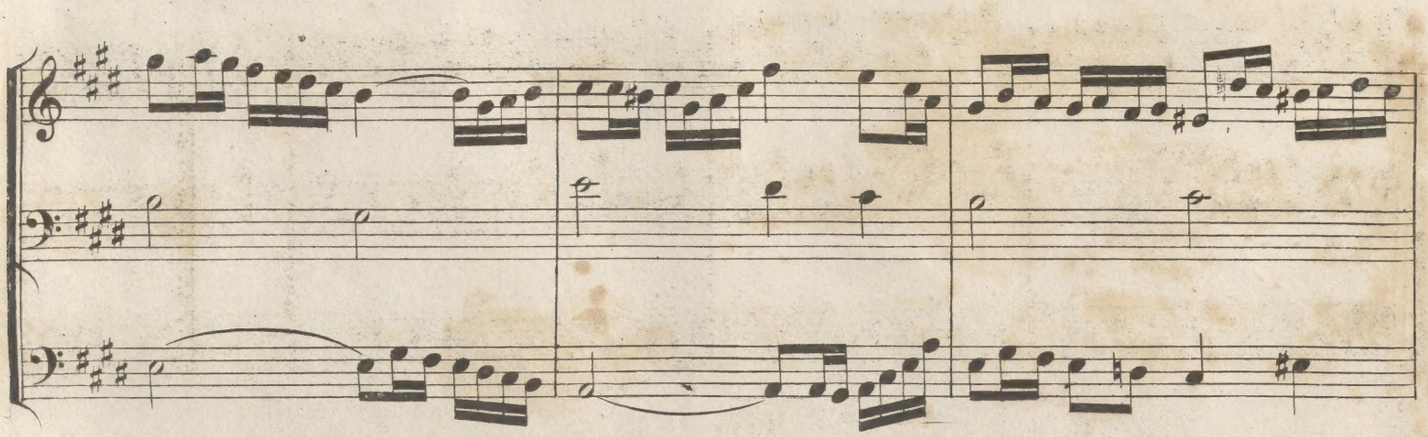
OBERWERK. TROMPET 8 FUSS.
SALICET 8 FUSS.

PEDAL. SUBBASS 16 FUSS.
GAMBENBASS 16 FUSS.
OCTAV 8 FUSS.

VARIATION II.



THEMA.



1

2

HAUPTWERK.

HAUPTWERK.

OBERWERK.

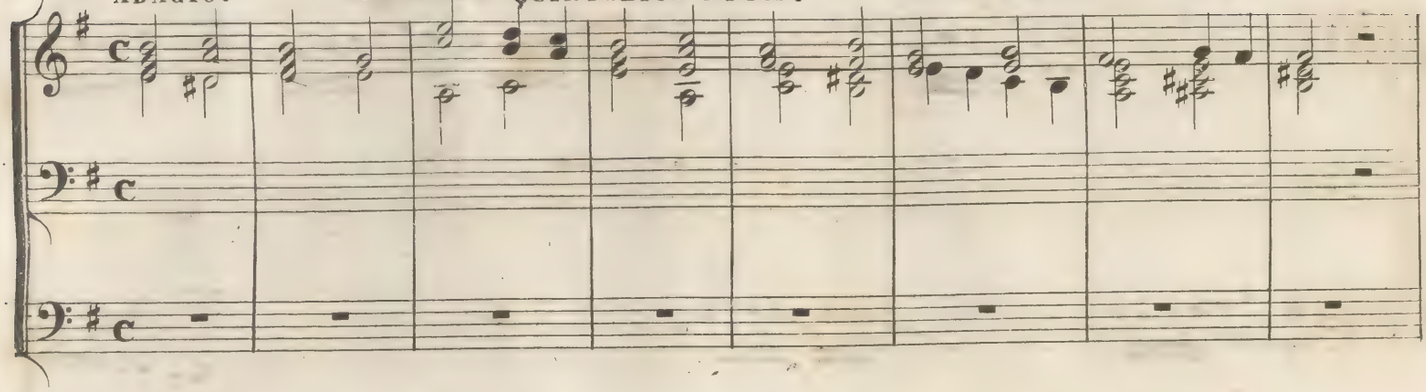
tr

1

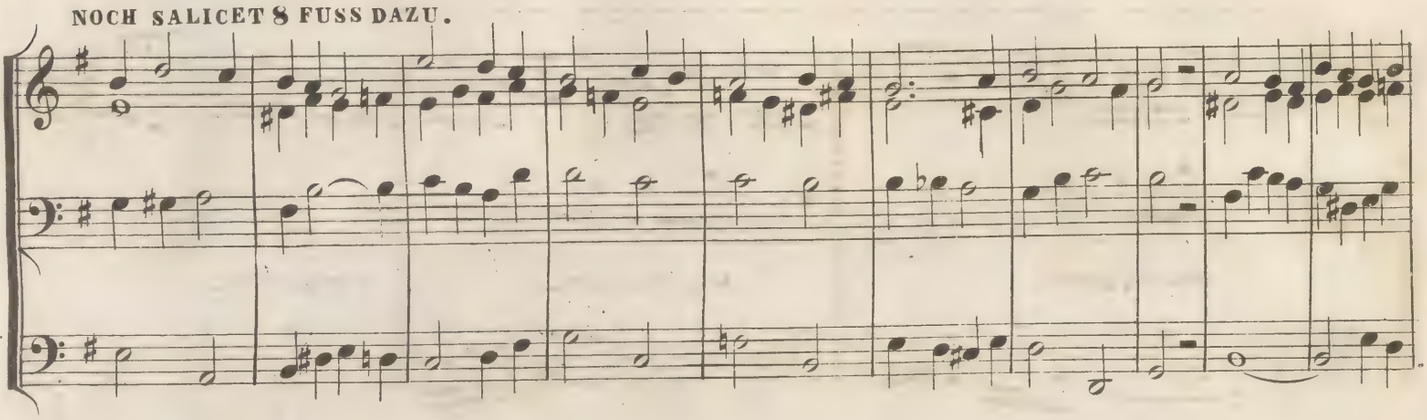
2

VARIATION III.

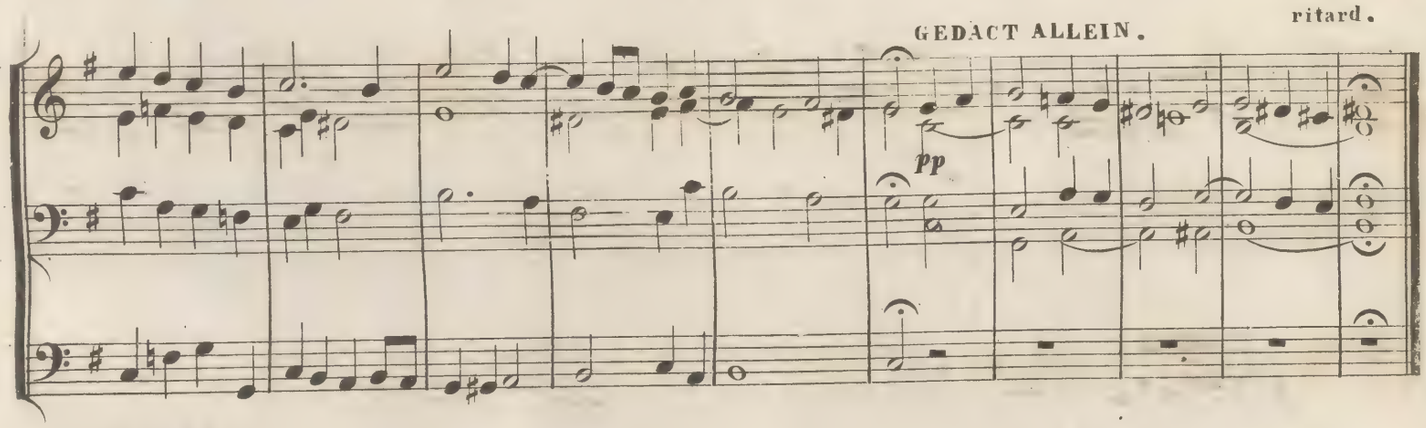
ADAGIO. OBERWERK GEDACT 8 FUSS. QUINTGETON 8 FUSS. PEDAL. SUBBASS 16 FUSS. OCTAVA 8 FUSS.



NOCH SALICET 8 FUSS DAZU.

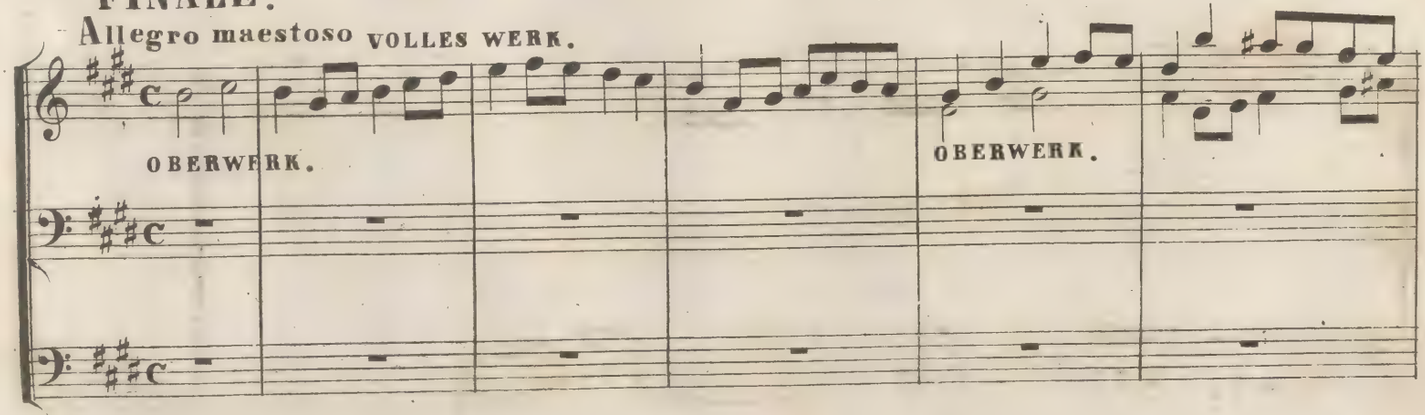


GEDACT ALLEIN. ritard.



FINALE.

Allegro maestoso VOLLES WERK.

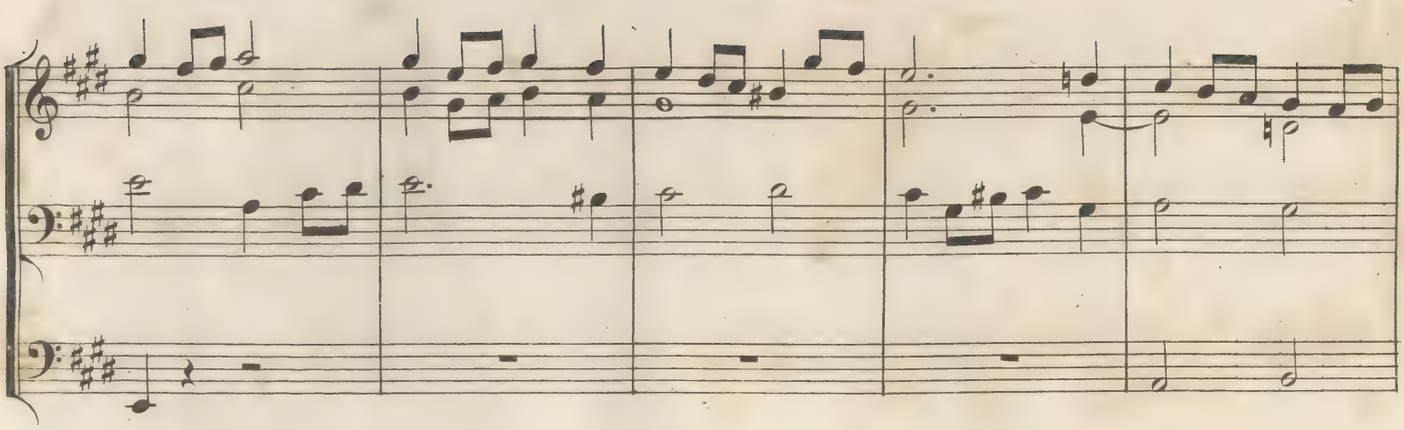


DIE RECHTE HAND SPIELT AUF DEM OBERWERK
BIS ZUM EINTRITT DES PEDALS.

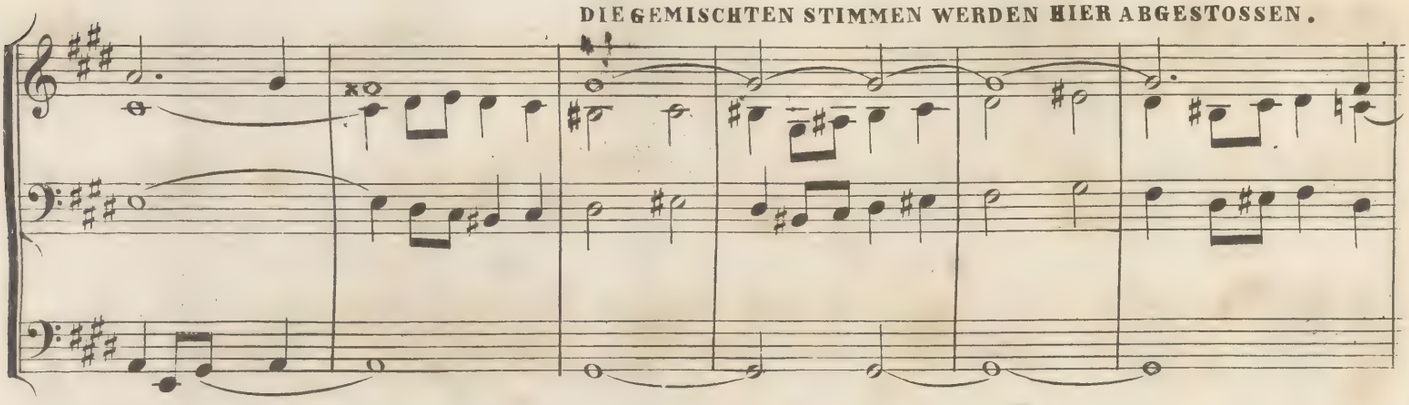
HAUPTWERK.

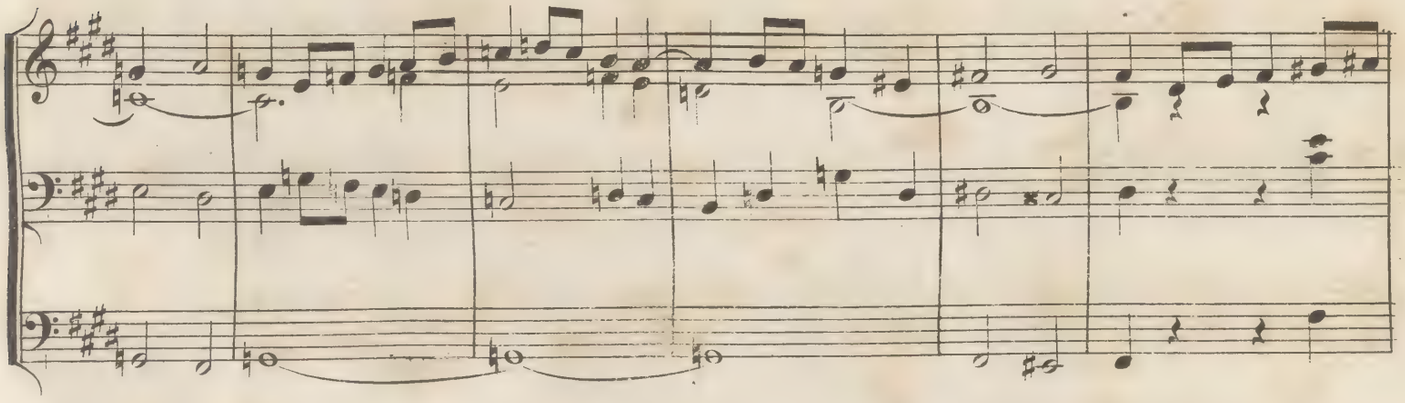
HAUPTWERK.

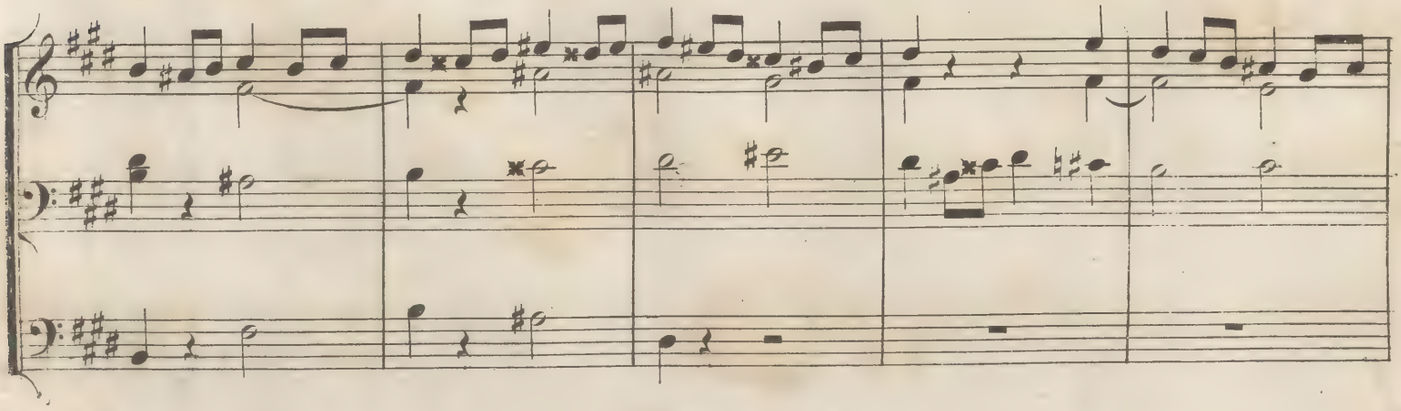
PEDAL.



DIE GEMISCHTEN STIMMEN WERDEN HIER ABGESTOSSEN.







DIE GEMISCHTEN STIMMEN DAZU.

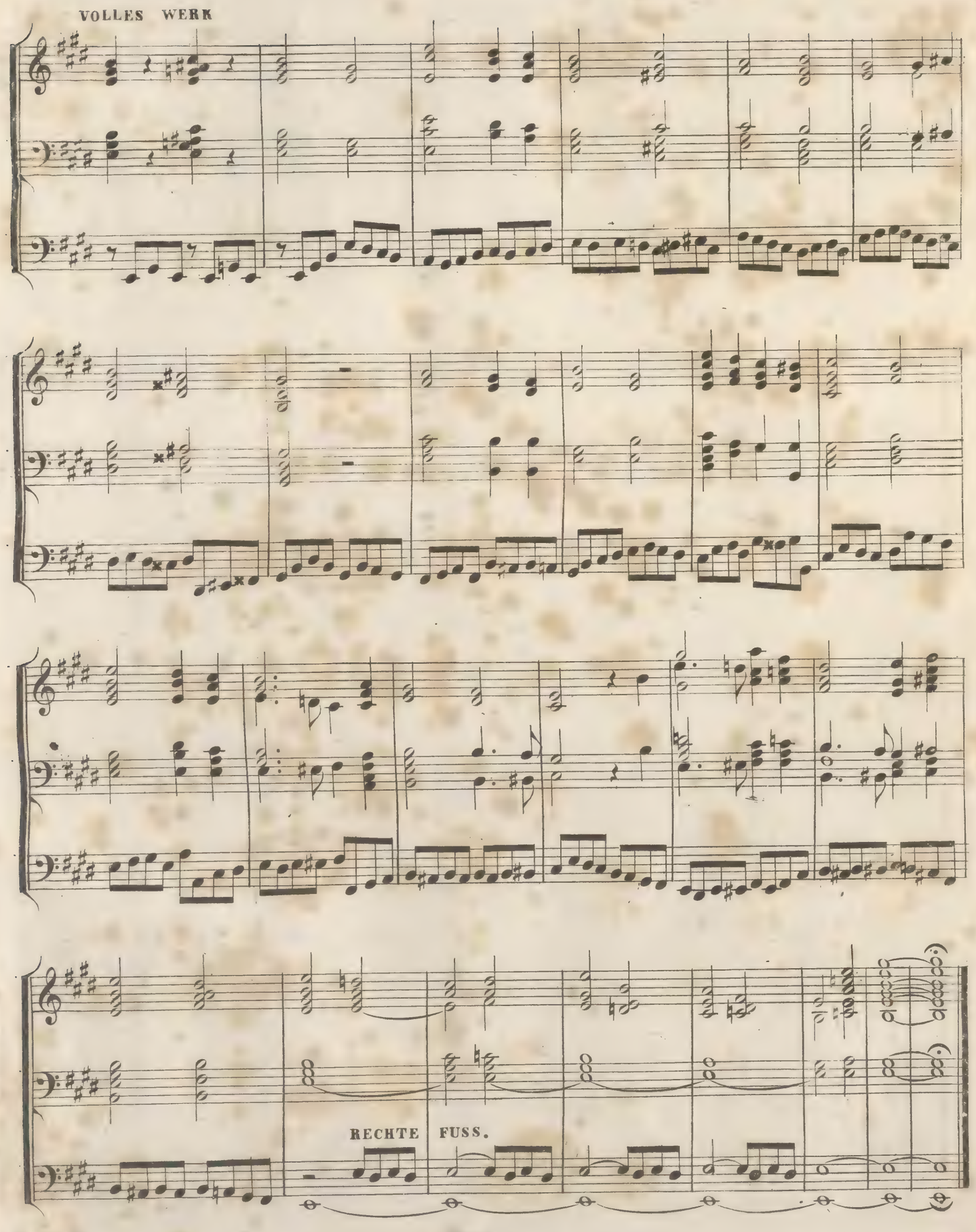
OBERWERK DREI 8 UND EIN 4 FUSS.

DREI 8 FÜSSIGE STIMMEN.

ZWEI 8 FÜSSIGE STIMMEN. GEDACT 8 FUSS ALLEIN.

pp

ritardando.


VOLLES WERK
RECHTE FUSS.

TCM 37,809
2

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with Pedal obligato,

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W. J. Westbrook Esq.re

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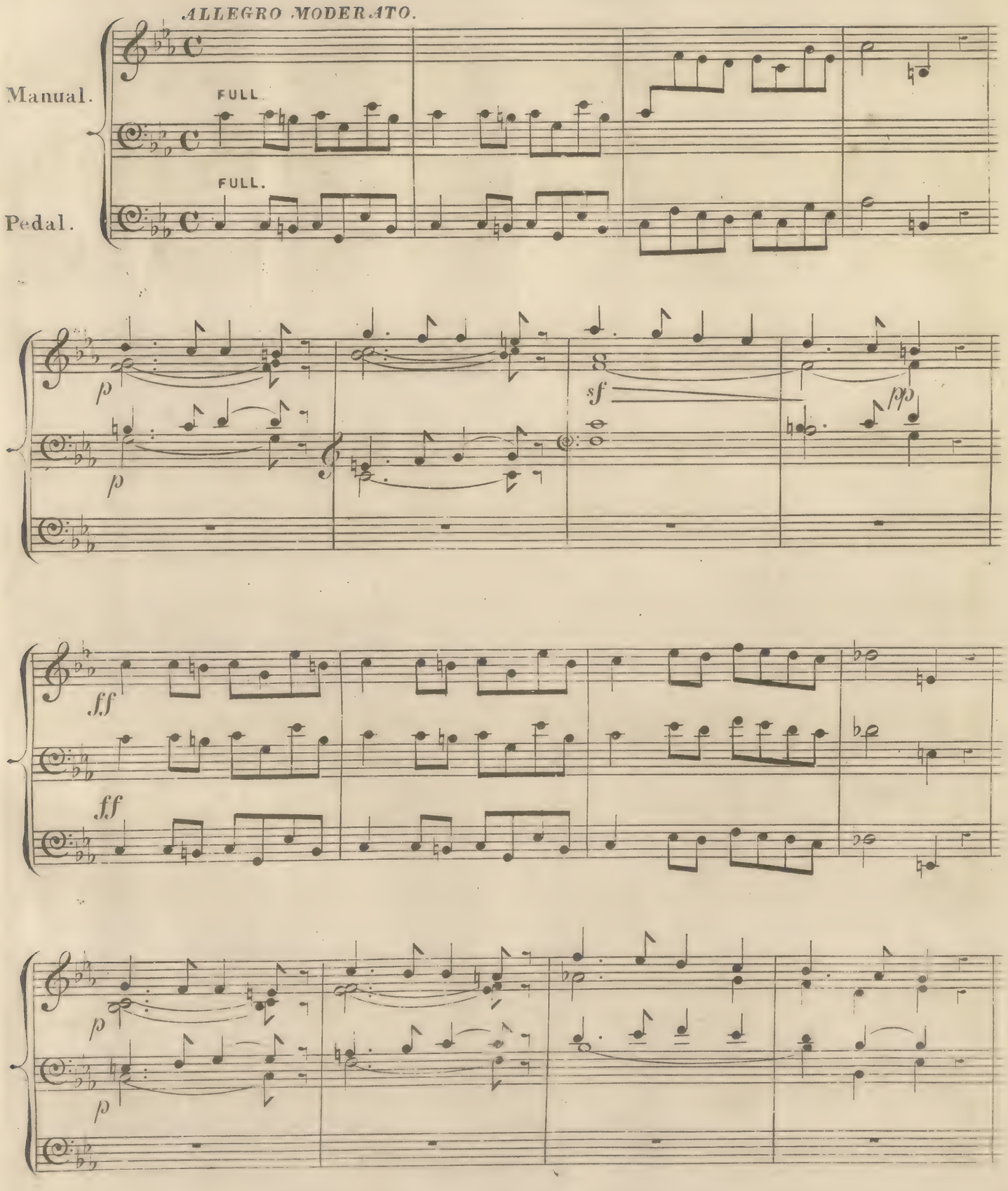
R. HAINWORTH.

ALLEGRO MODERATO.



ff

ff

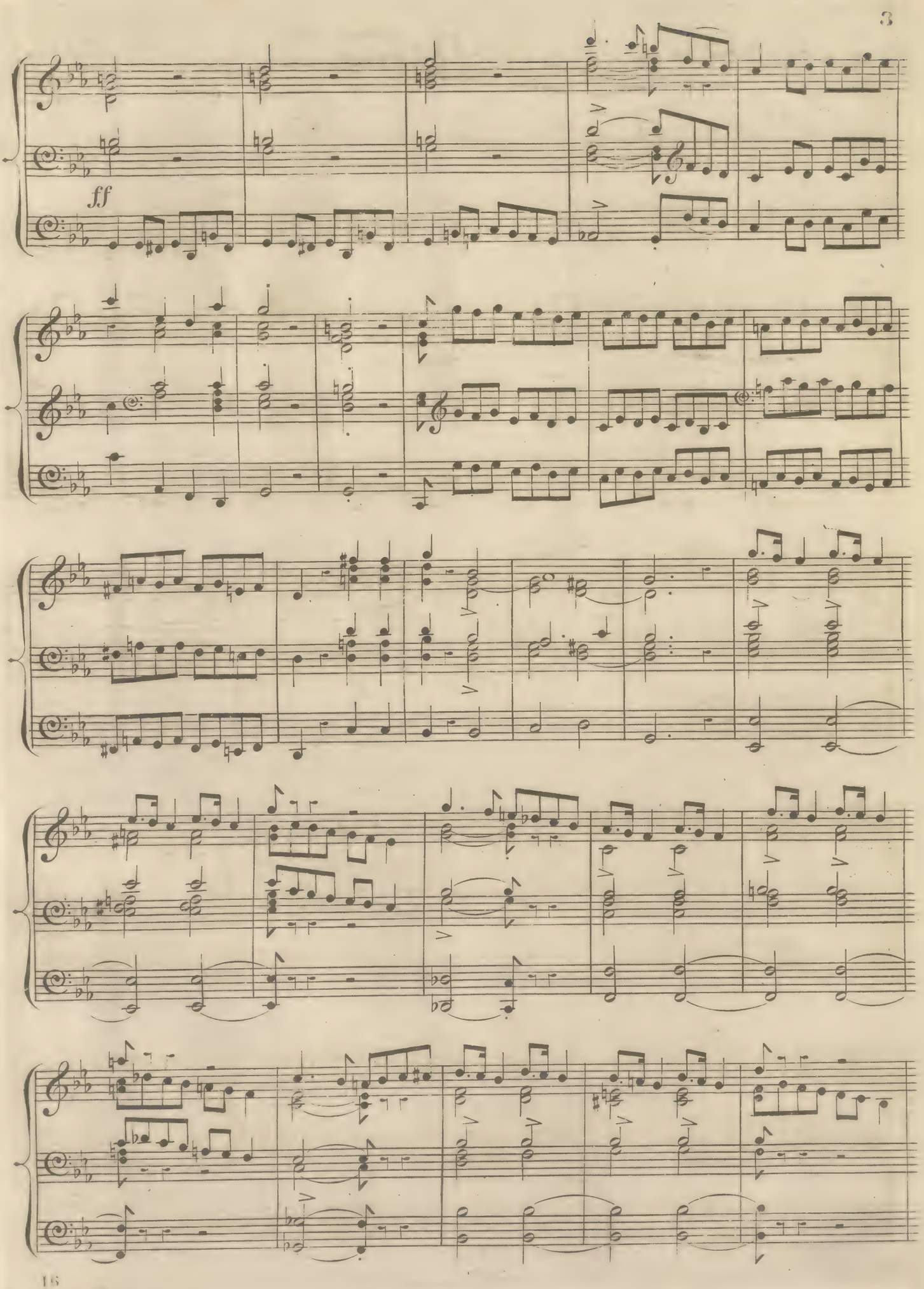
p

p

sf

p

ff


ff

p

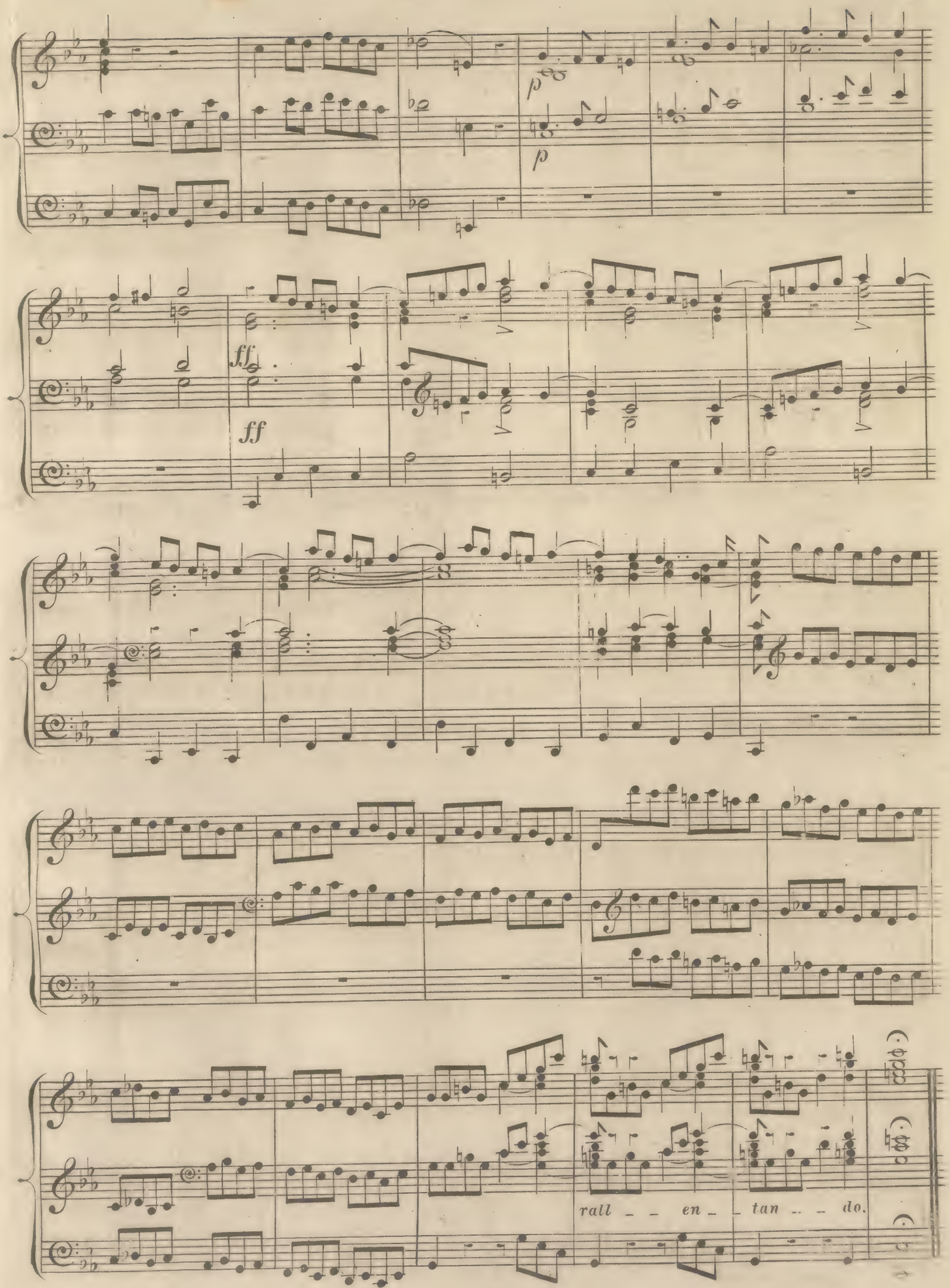
p

sf

p

ff

ff


p
p
ff
ff
rall _ _ en _ tan _ _ do.

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3

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CHORUS. Messiah.

Largo

Andante

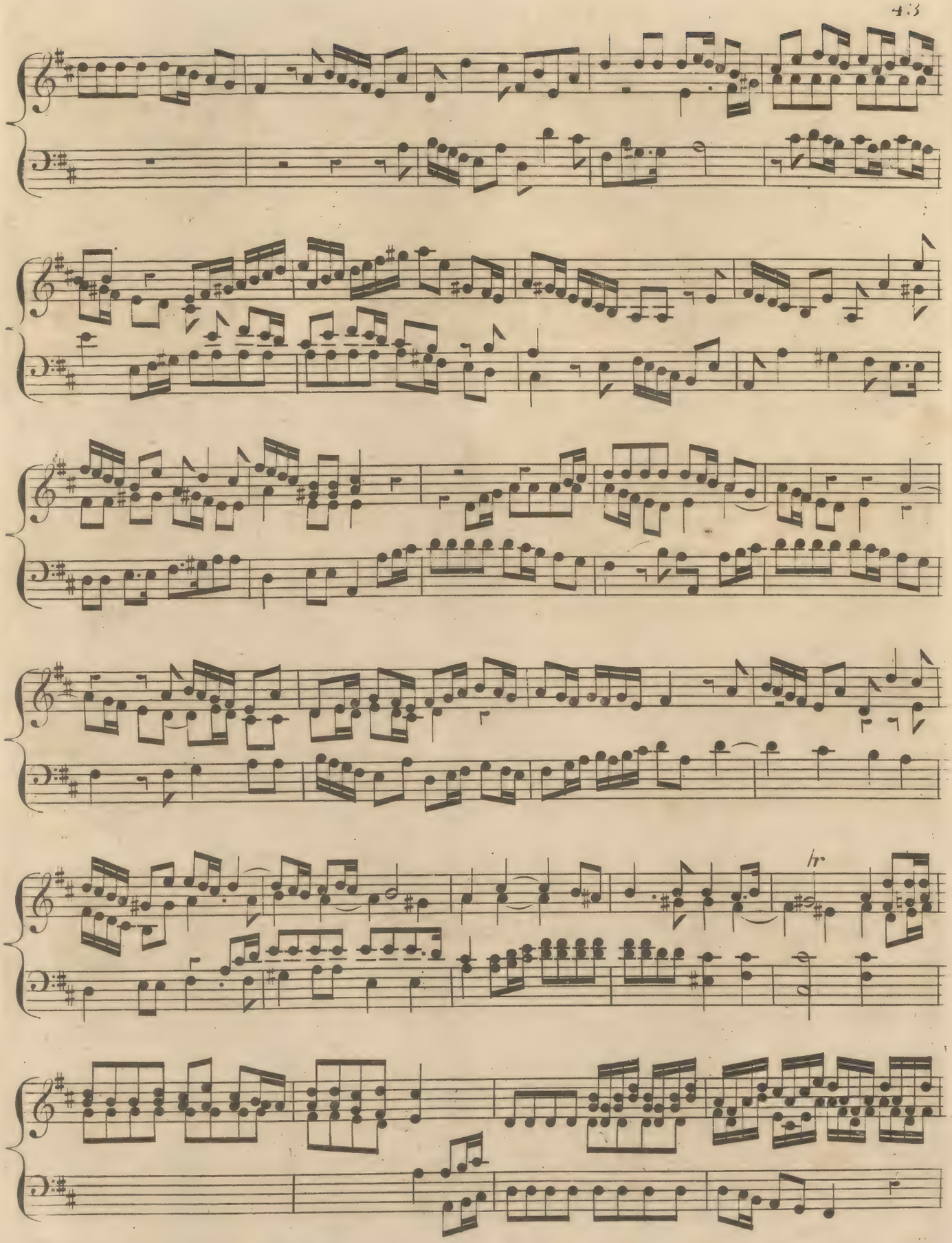
Largo

Andante

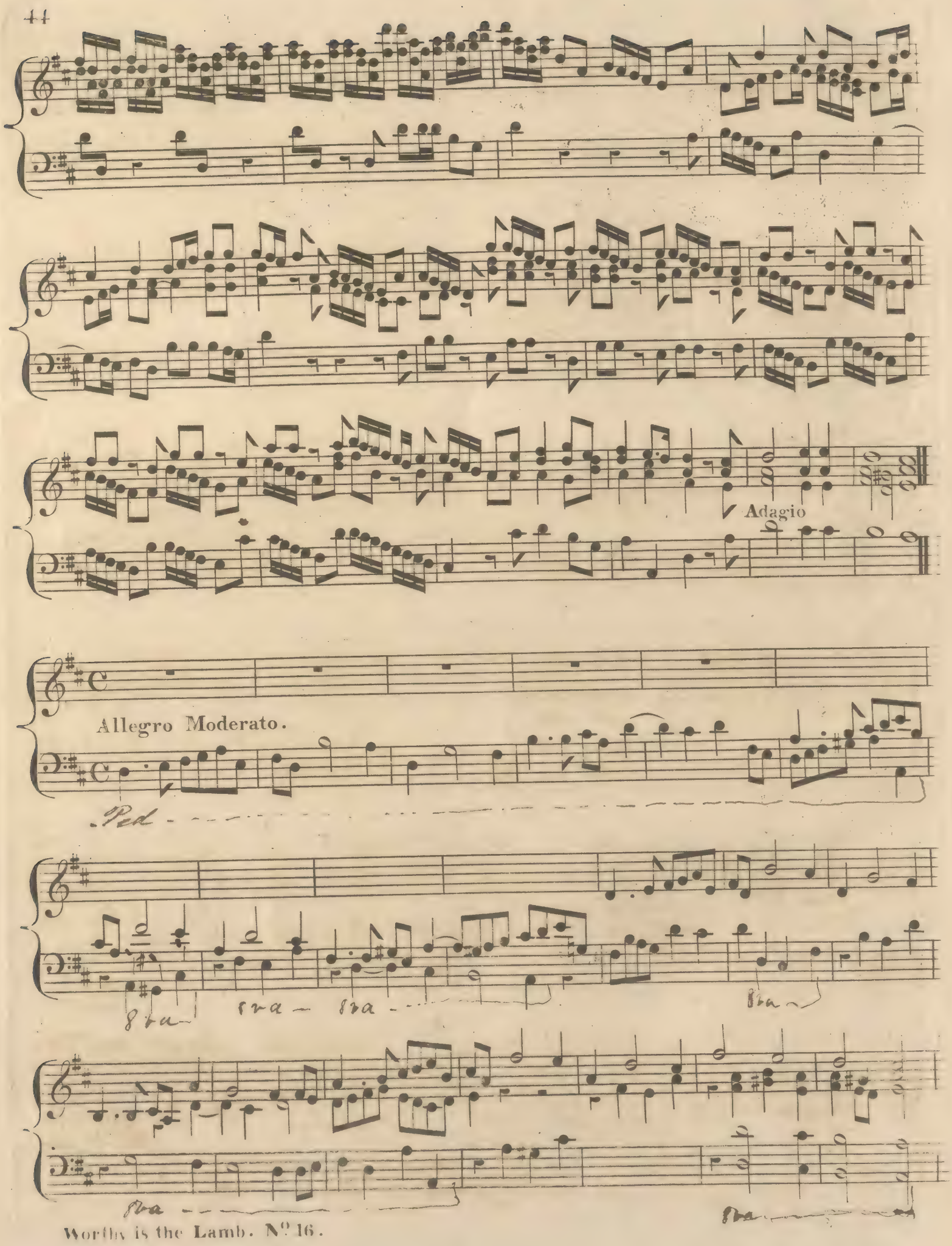
Larghetto

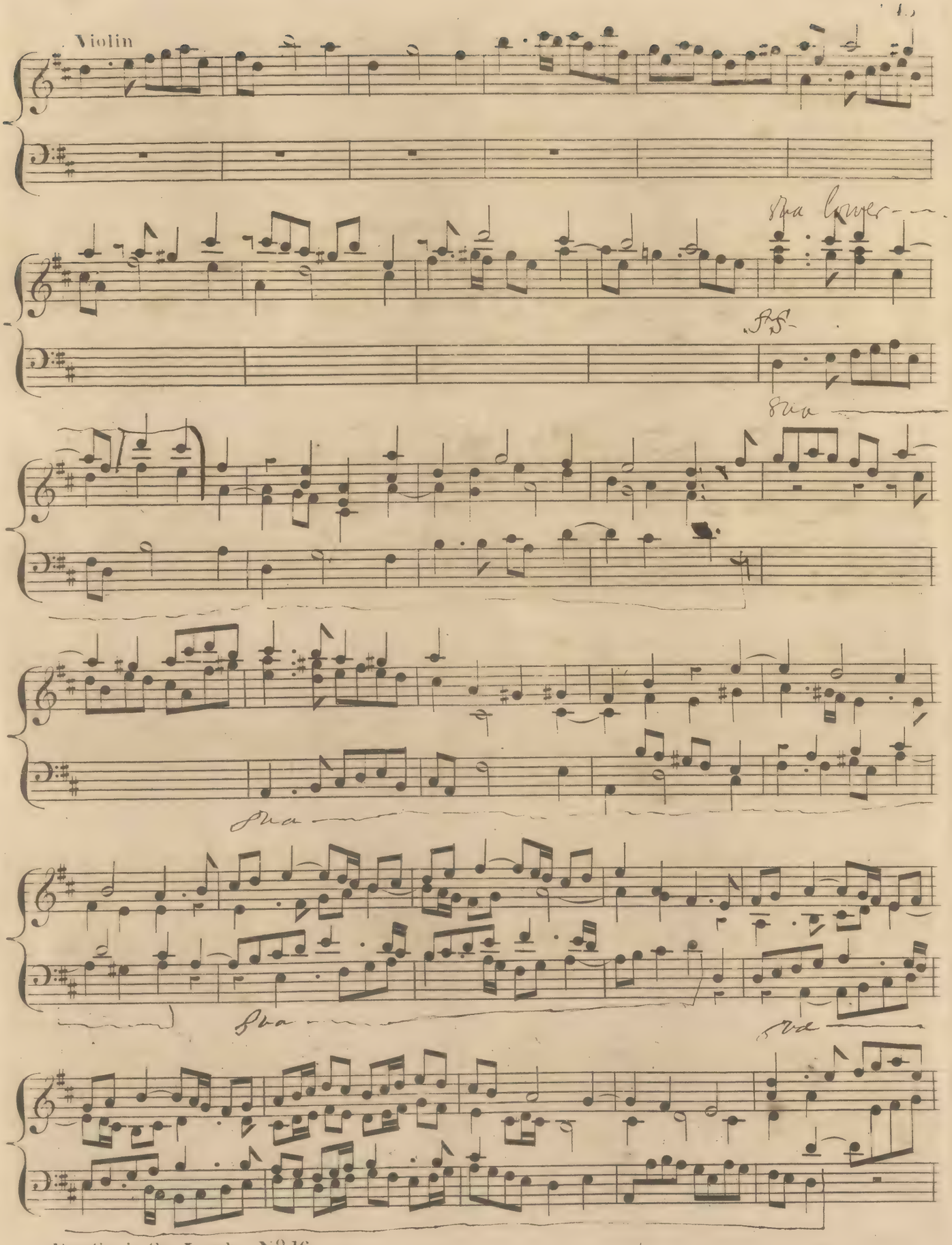
8ves

Worthy is the Lamb. No 16.

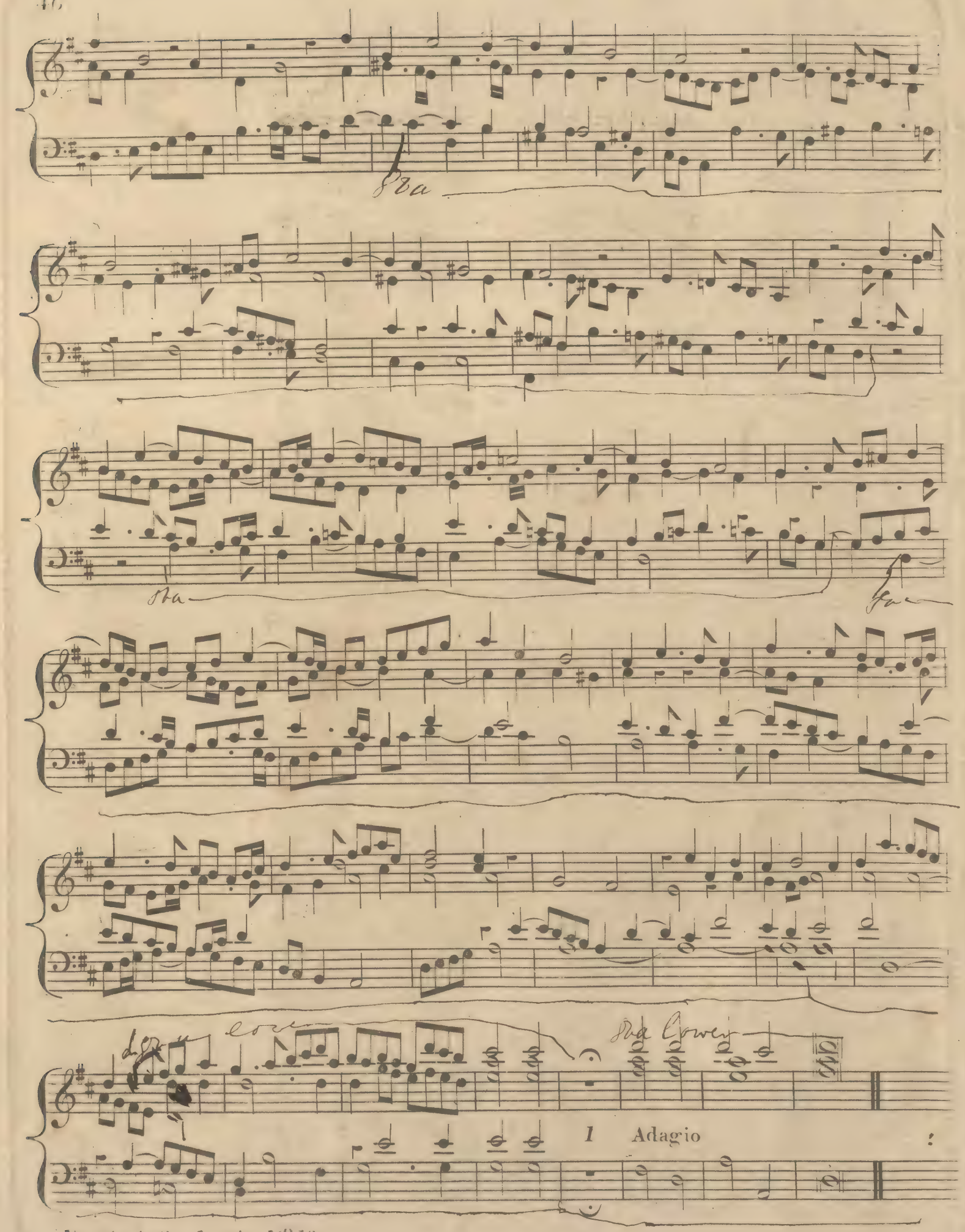


Worthy is the Lamb. № 16.


Adagio
Allegro Moderato.
Ped
8va
8va
8va
8va
8va
8va



Worthy is the Lamb. Nº 16.



Worthy is the Lamb. Nº 16.

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4

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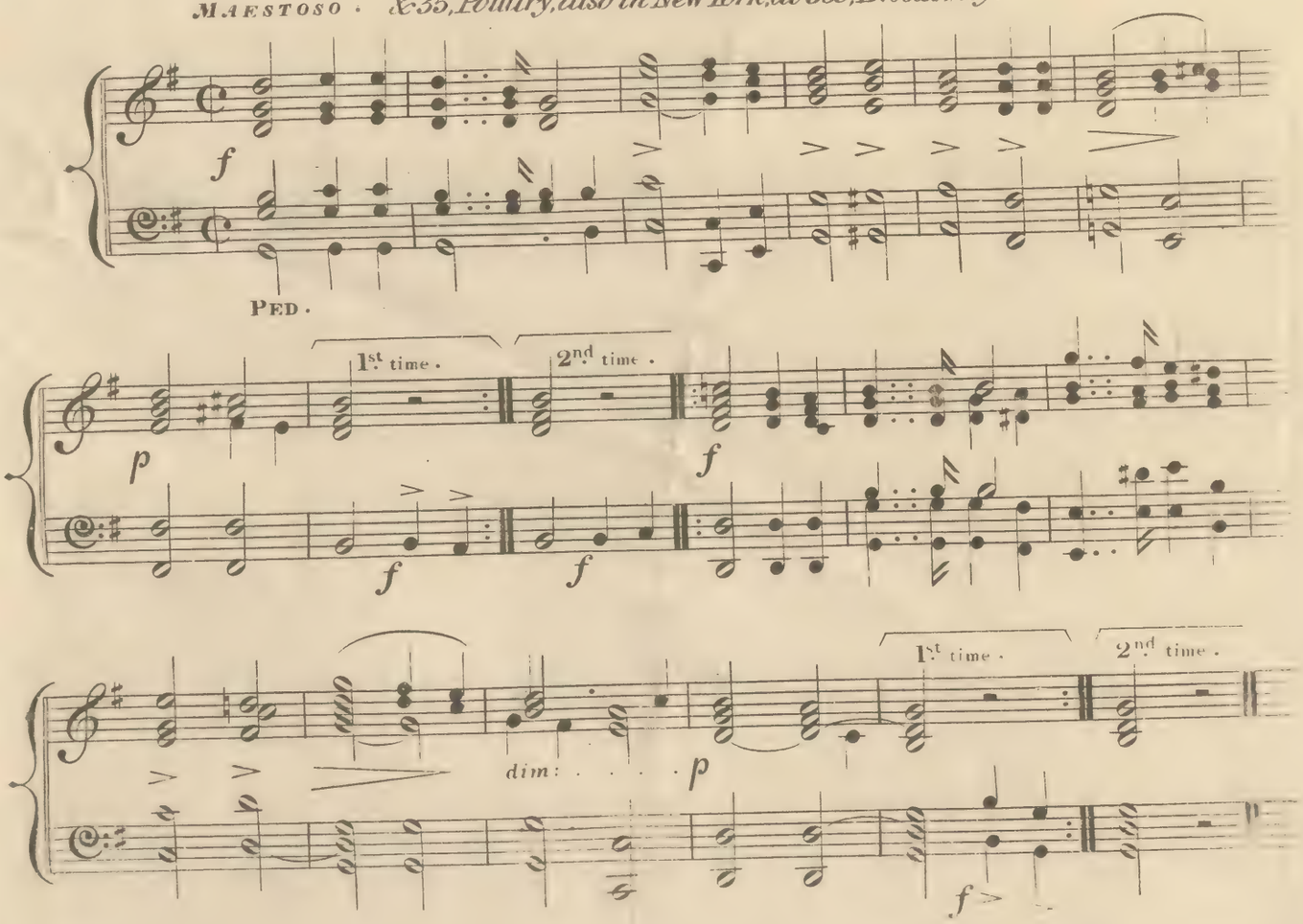


p

hr

1st time.

2nd time.

p

cres:

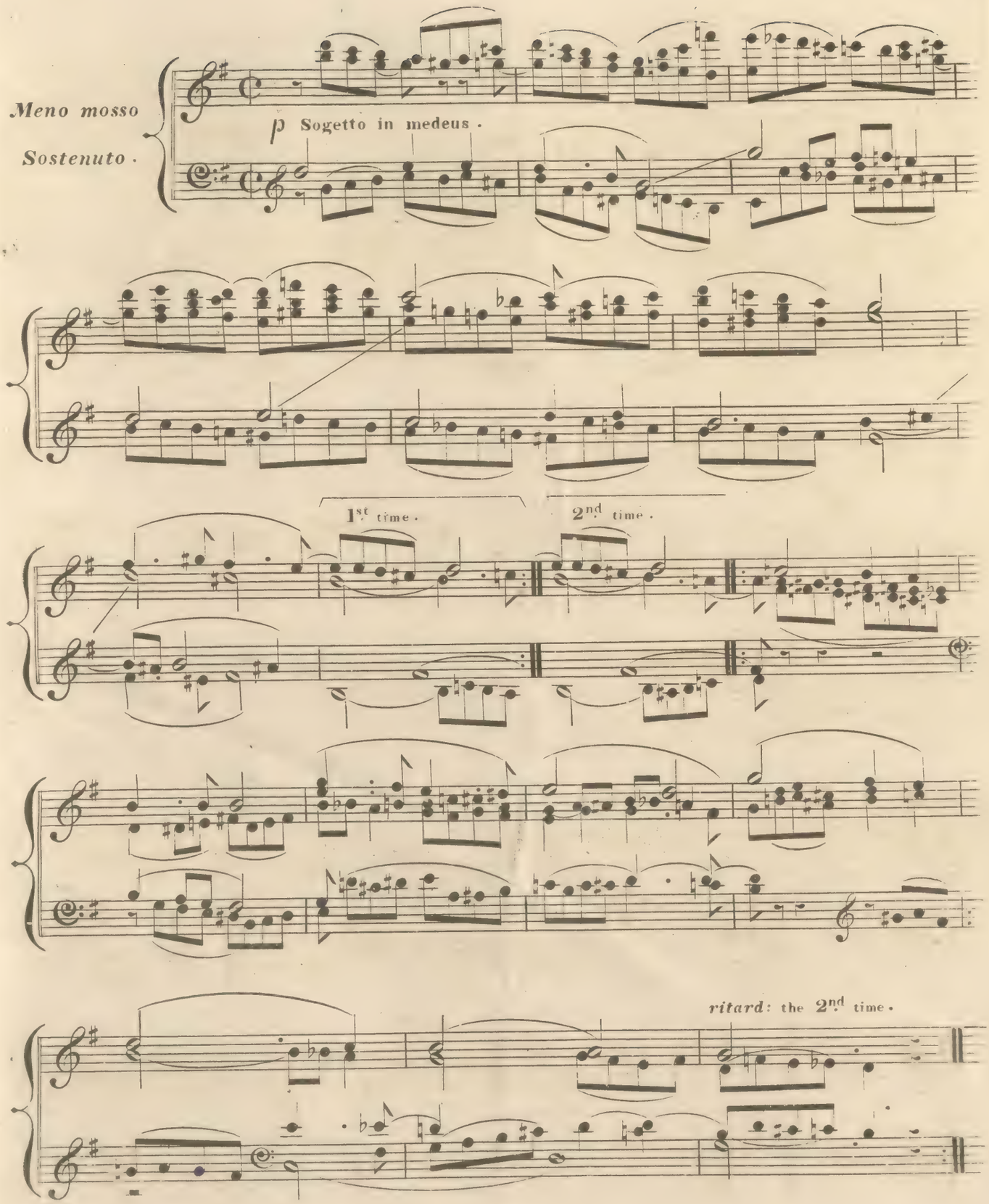
dim:

Ped.

Tutti.

f

dim: . . . . p


Meno mosso
Sostenuto.
p Sogetto in medeus.
1st time.
2nd time.
ritard: the 2nd time.

ff

1st time.

2nd time.

1st time.

2nd time.

p

cres:

cen . . . . . do. dim:

vi . . tar . . dan . . do.

tempo. *Risoluto.*

fz

fz

dim:

ADAGIO.

fz

RCM 37188
5

Haydn's

LAST SEVEN WORDS OF THE REDEEMER,

Transcribed for

The Organ,

BY

W. J. WESTBROOK.

INTRODUCTION

No 1, PATER! DIMITTE ILLIS

2, AMEN DICO TIBI

3, MULIER ECCE FILIUS TUUS

4, ELI, ELI LAMMA SABACHTHANI

INTERMEZZO

No 5, SITIO!

6, CONSUMMATUM EST

7, PATER IN MANUS TUAS COMMENDO SPIRITUM MEUM

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JOSEPH HAYDN'S

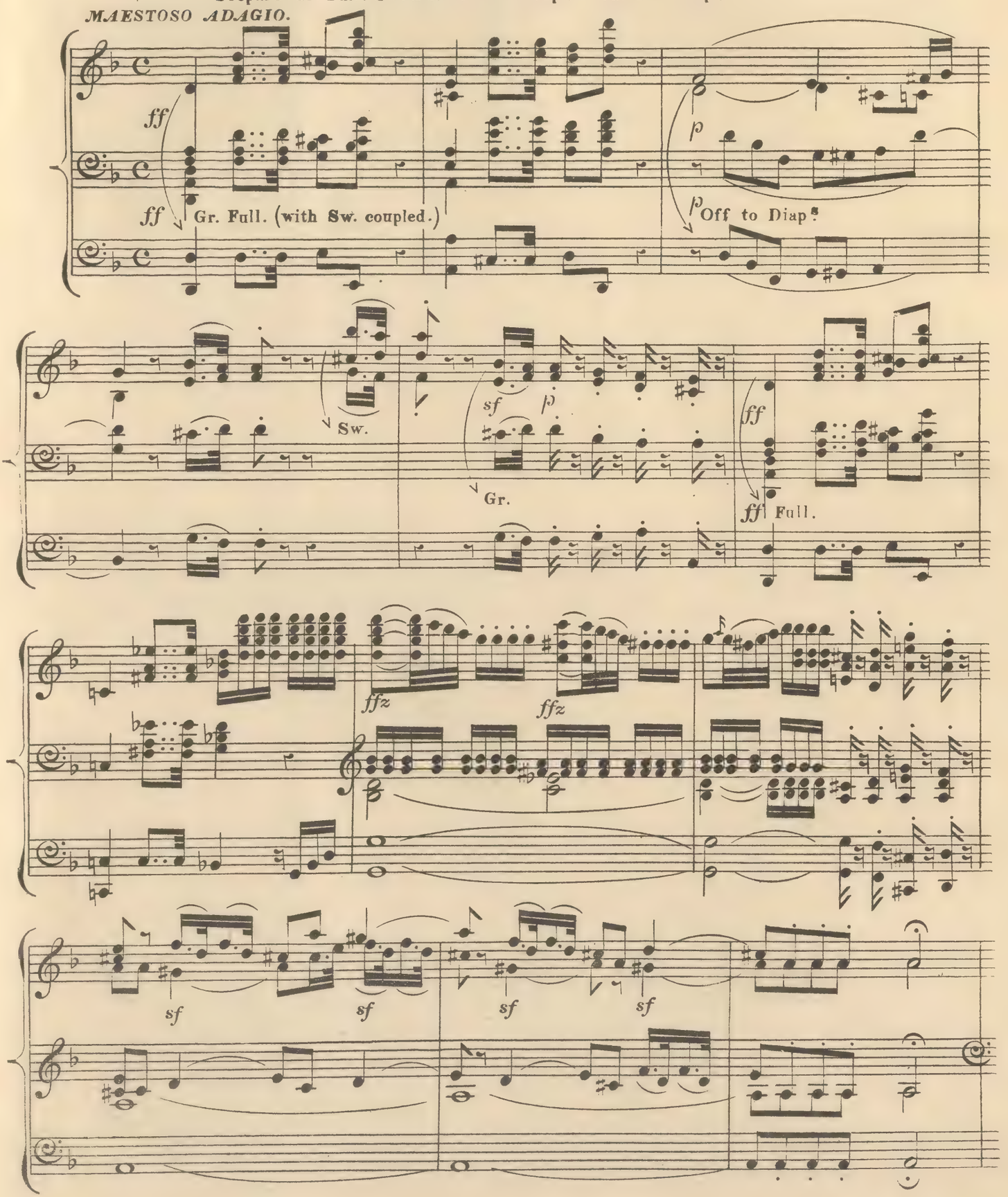
LAST SEVEN WORDS OF THE REDEEMER.

INTRODUCTION.

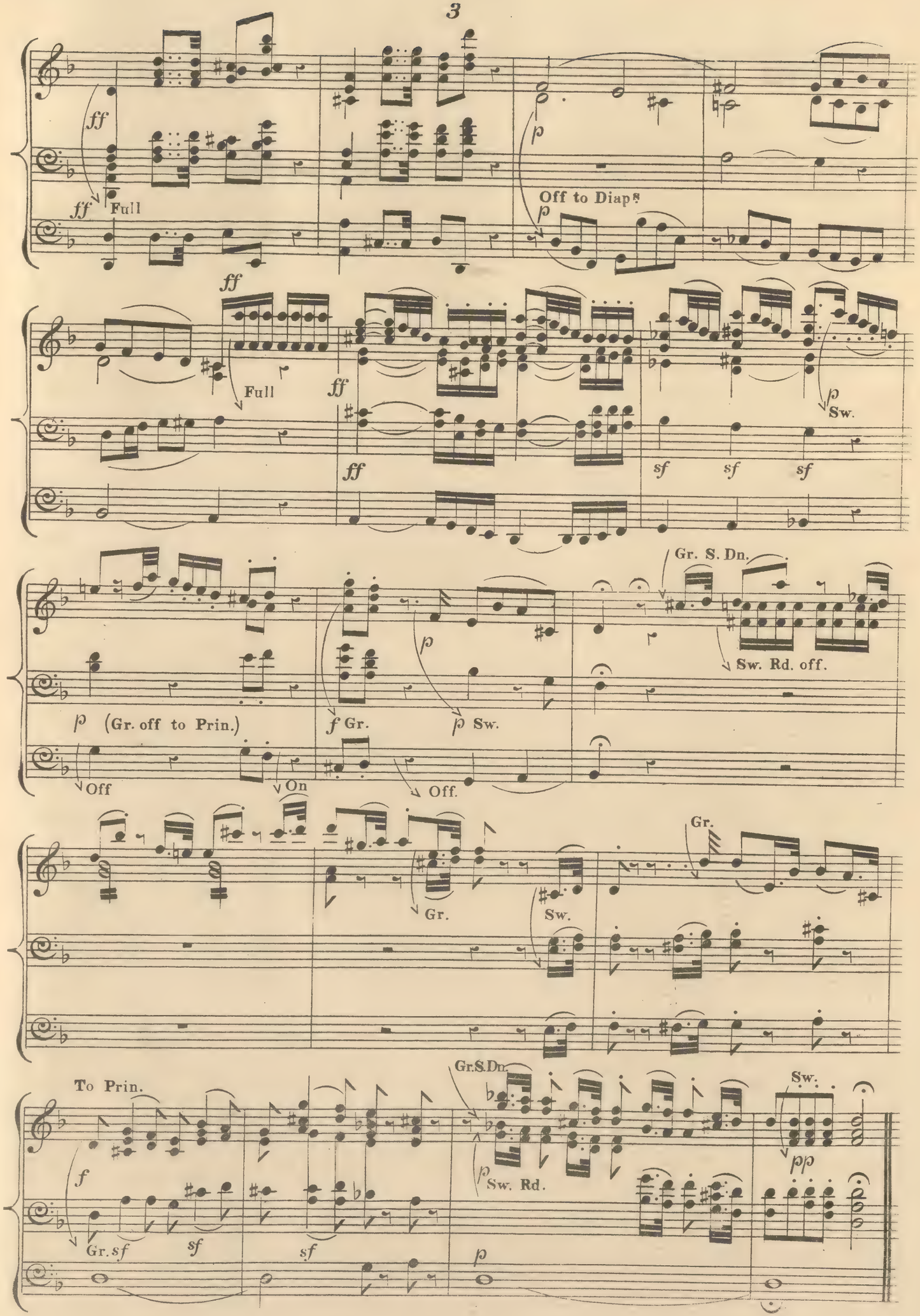
Wm J. WESTBROOK.

Prepare Gr. Full. Sw. Ds. Pr. Rd. Coup^r Ped. 16′ Coup^r

MAESTOSO ADAGIO.

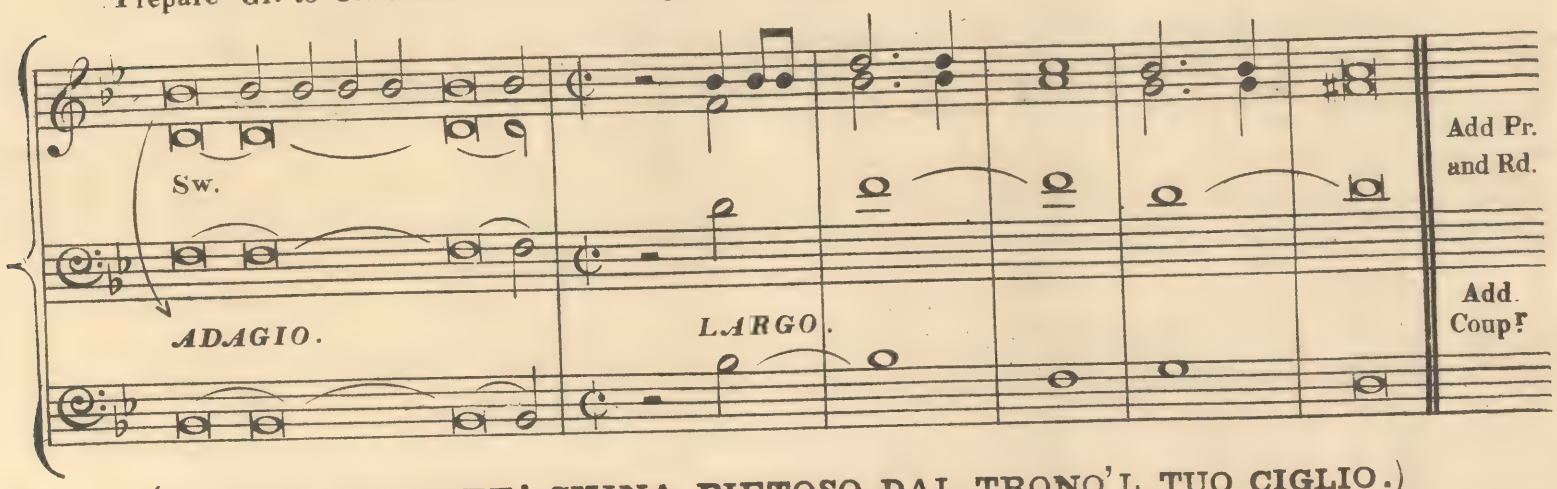


p Sw.
Coup. off.
f
Gr. to Prin.
p
Sw.
f
Gr.
p
Sw.
f
Gr:
Gr.
p
S. Dn. . . . . to Prin.
Sw
f sf sf
Gr.
Sw.
sf
p
p
sf
p
sf
p
f Gr.
f
sf
sf
On.

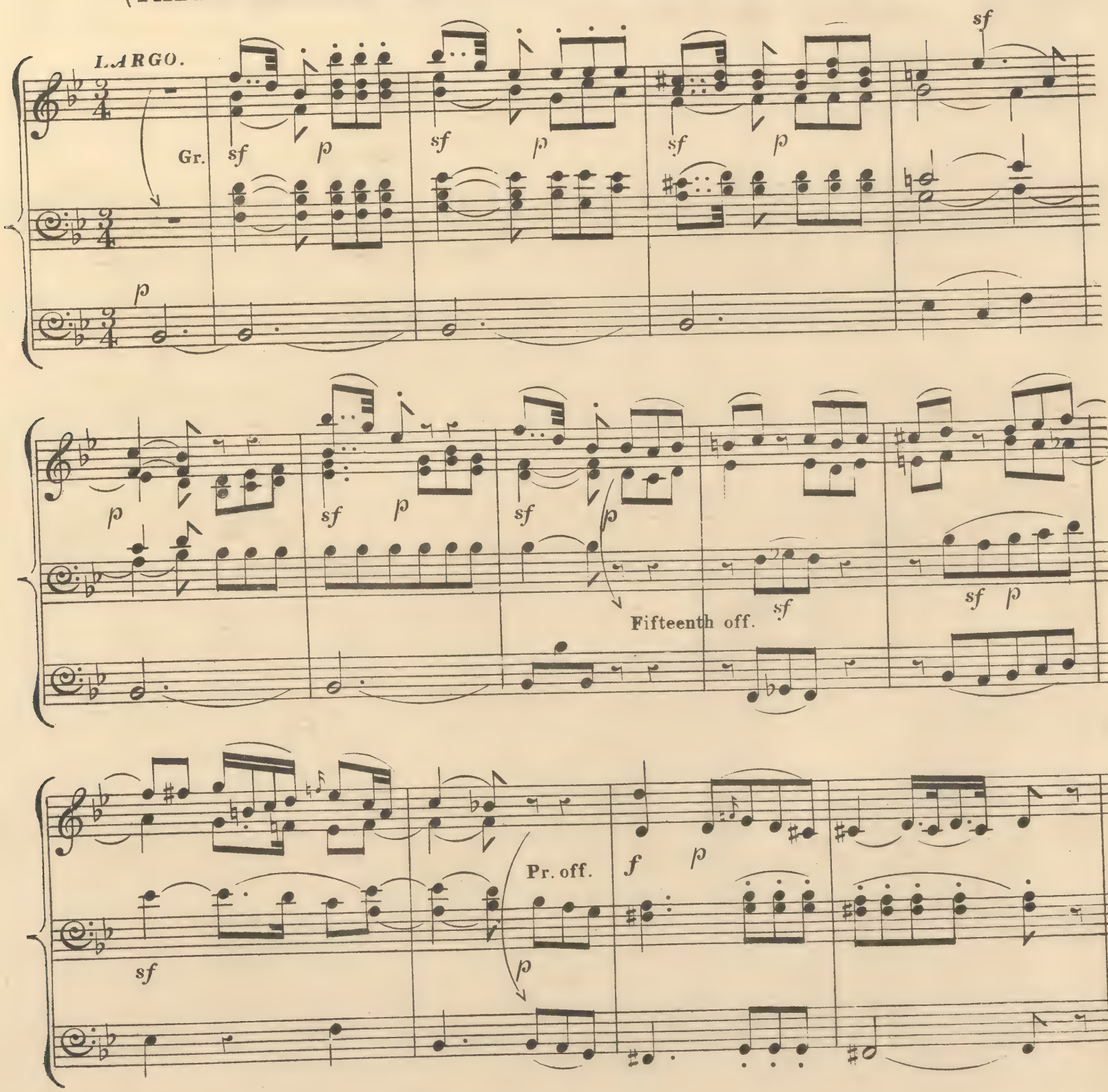

ff
Full
ff
Off to Diap.
p
ff
Full
ff
ff
p
Sw.
sf
sf
sf
Gr. S. Dn.
Sw. Rd. off.
p (Gr. off to Prin.)
Off
On
f Gr.
p Sw.
Off.
Gr.
Gr.
Sw.
To Prin.
Gr. S. Dn.
Sw.
f
Gr. sf
sf
sf
p Sw. Rd.
pp
p

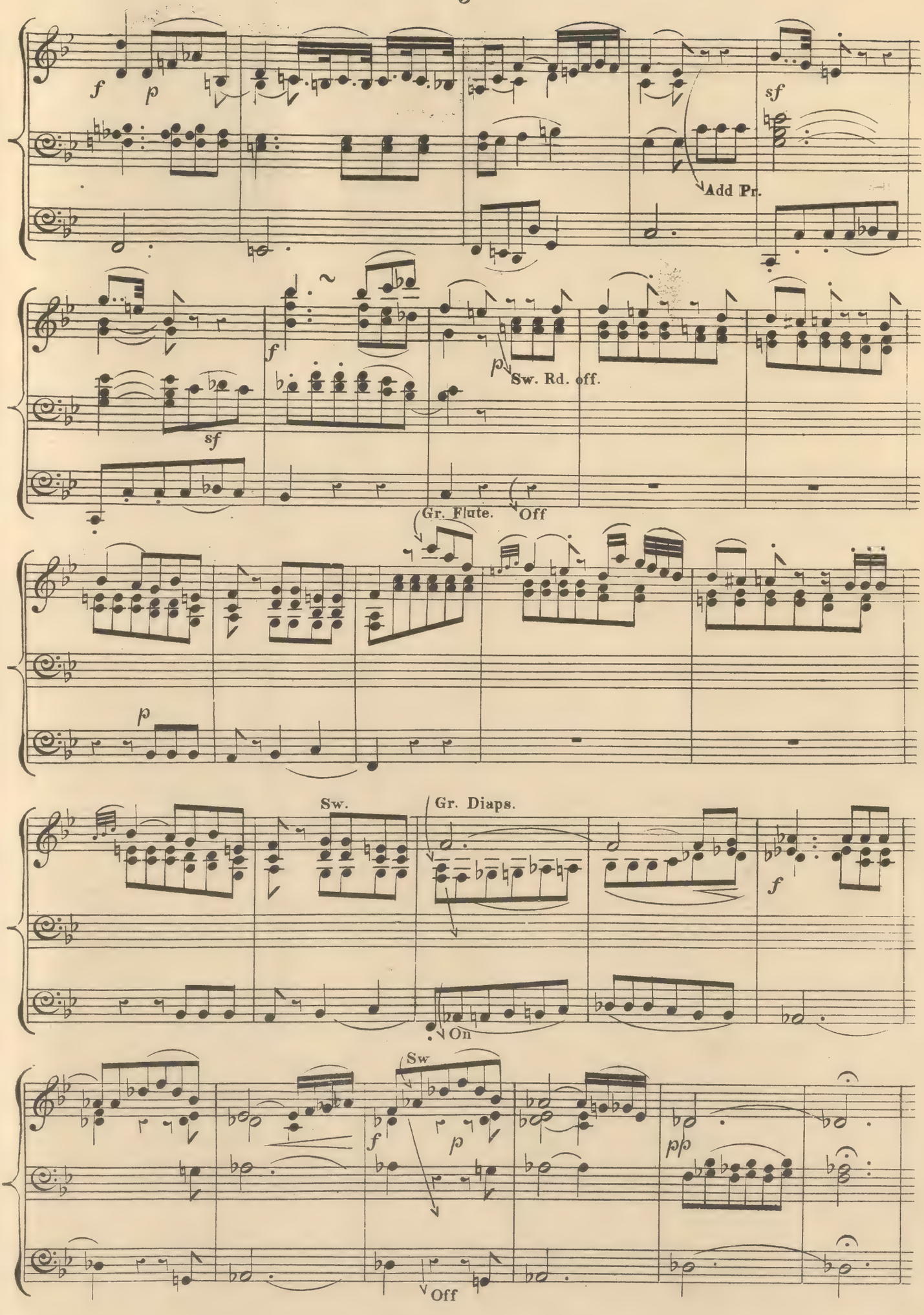
No. 1. PATER! DIMITTE ILLIS, NON ENIM SCIUNT QUID FACIUNT.

Prepare Gr. to Fifteeneth. Sw. Ds. Coup^{r} Ped. 16 ft.



(PADRE CELESTE! CHINA PIETOSO DAL TRONO'L TUO CIGLIO.)




f
p
sf
Add Pr.
f
p
Sw. Rd. off.
sf
Gr. Flute.
Off
p
Sw.
Gr. Diaps.
f
On
Sw
f
p
pp
Off

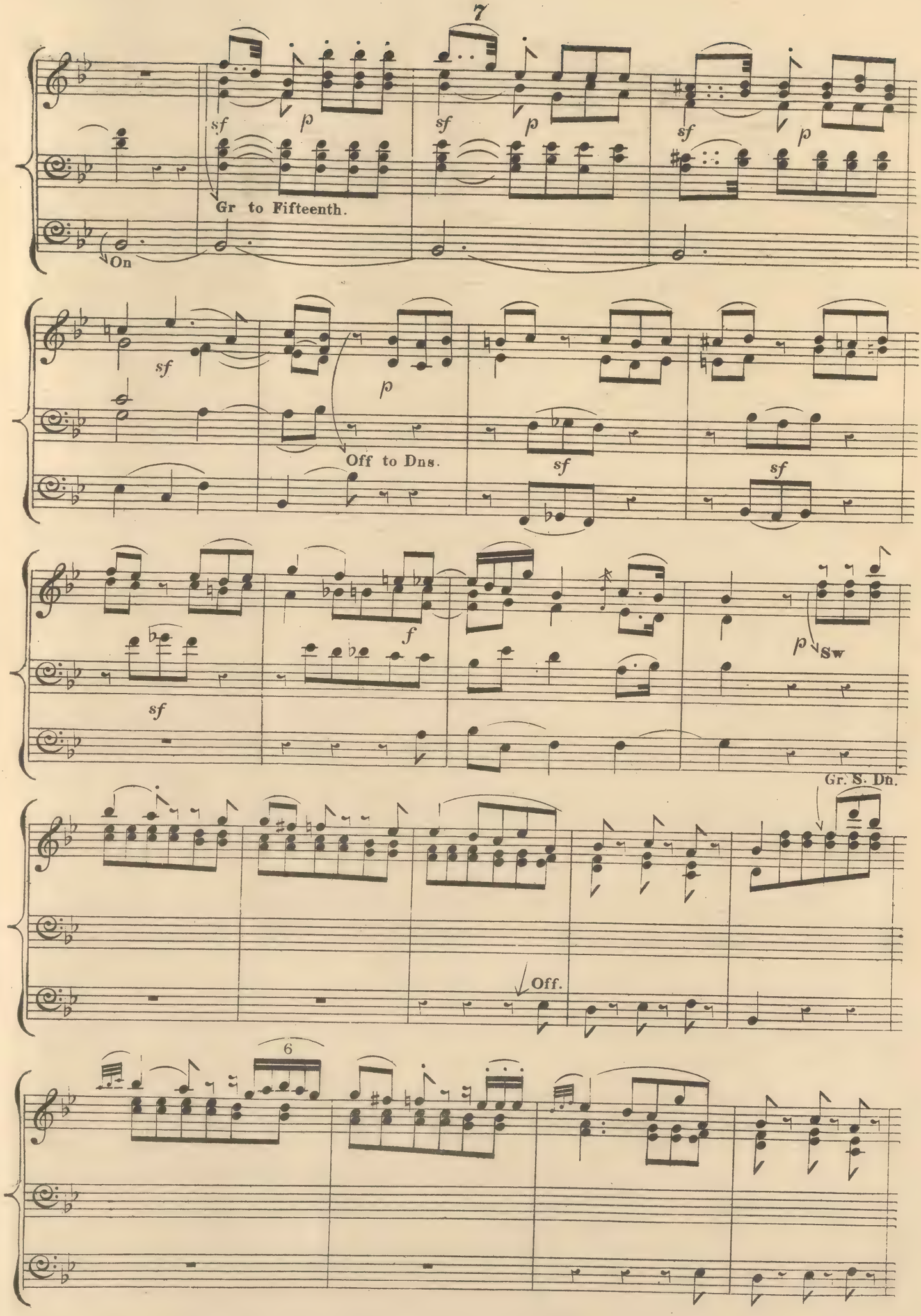
Add Sw. Rd.

Gr. to Pr.

On.

Sw.

Off.


sf
p
sf
p
sf
p
Gr to Fifteenth.
On
sf
p
Off to Dns.
sf
sf
sf
f
p
Sw
Gr. S. Dn.
Off.
6

Gr. Diaps.

Cres.

On.

hr

p Sw.

Off.

f

p

Cres.

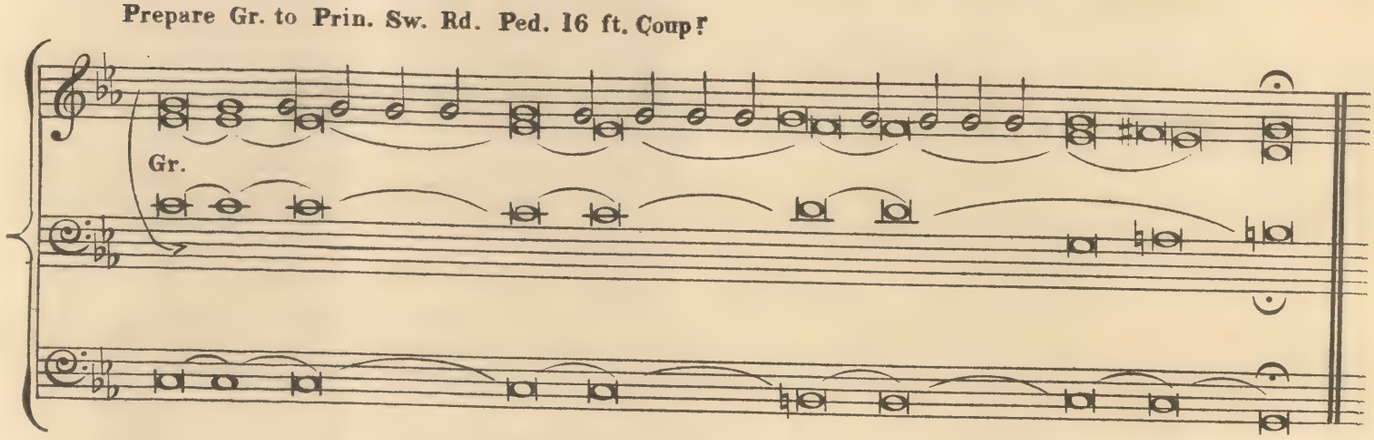
Gr. O. Dn.

Sw.

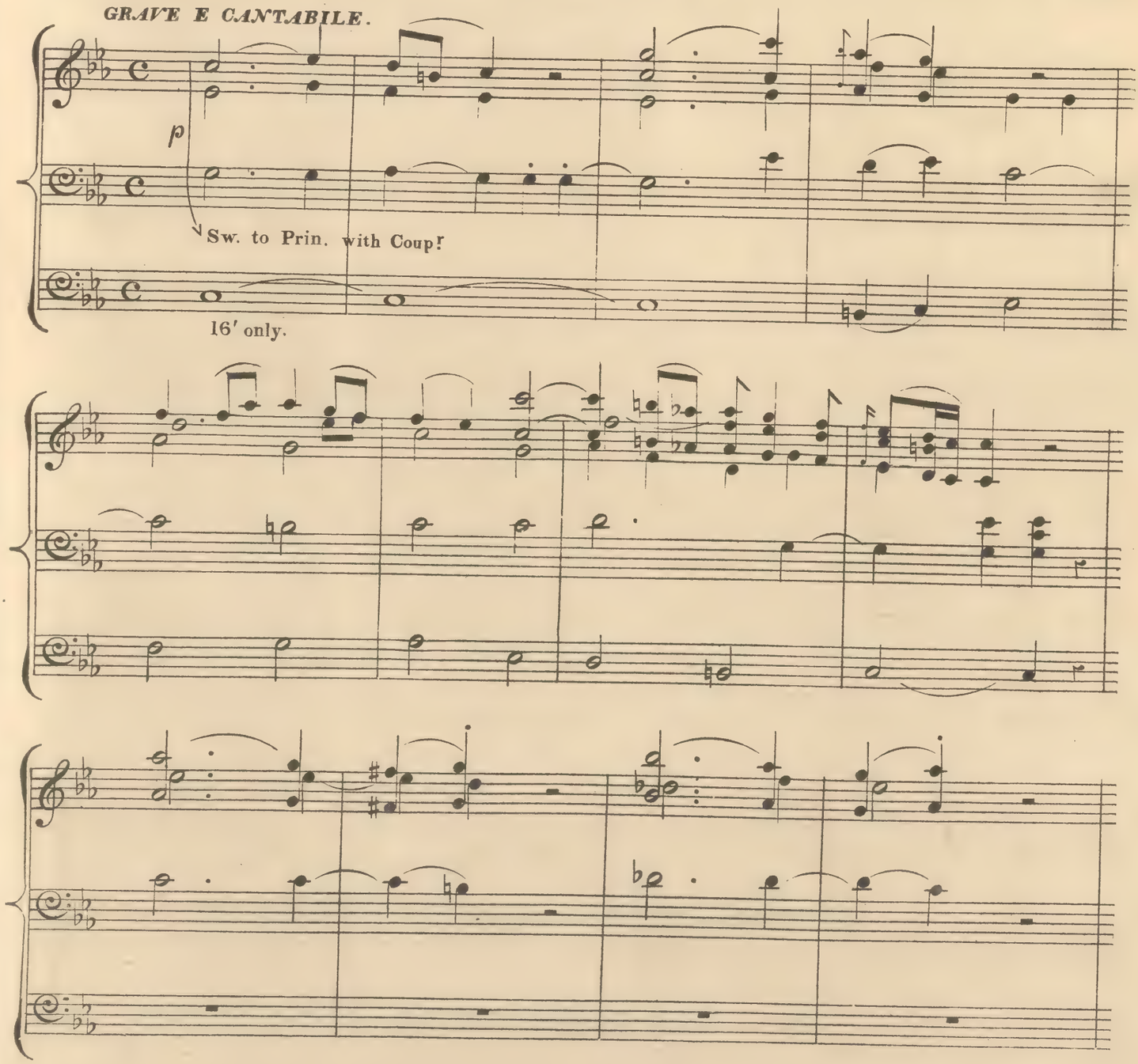
Gr. S. Dn.

pp Rd. Off.

No. 2. AMEN DICO TIBI: HODIE MECUM ERIS IN PARADISO.



(TU DI GRAZIA SEI SORGENTE.)



f

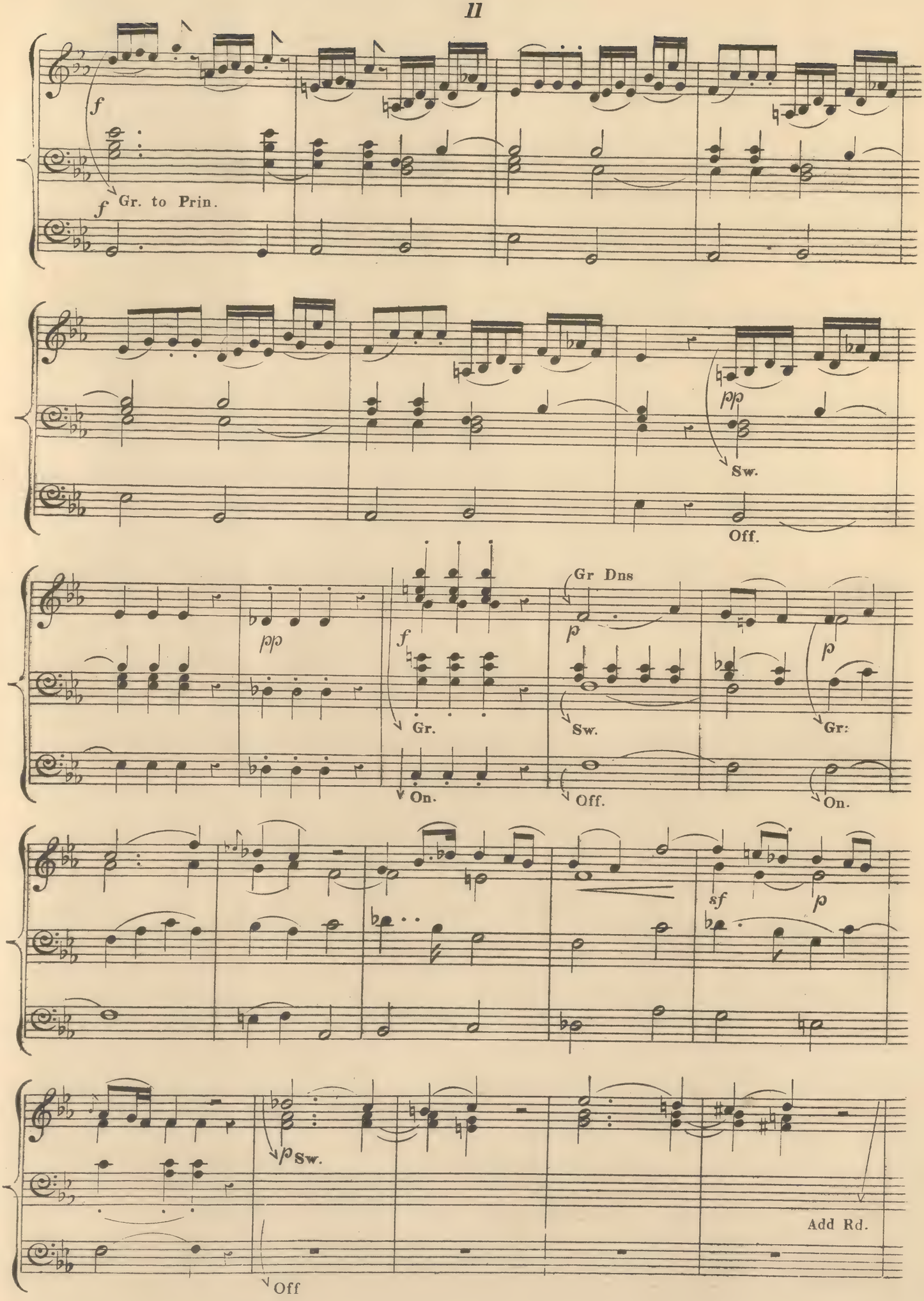
Clarinett

sf

Sw.

Gr. S. Dn.

On


f
f Gr. to Prin.
pp
Sw.
Off.
pp
f
Gr.
On.
Gr Dns
p
Sw.
Off.
p
Gr:
On.
sf
p
p Sw.
Off
Add Rd.

f

p

f

Gr.

On.

sf

p Sw.

Off.

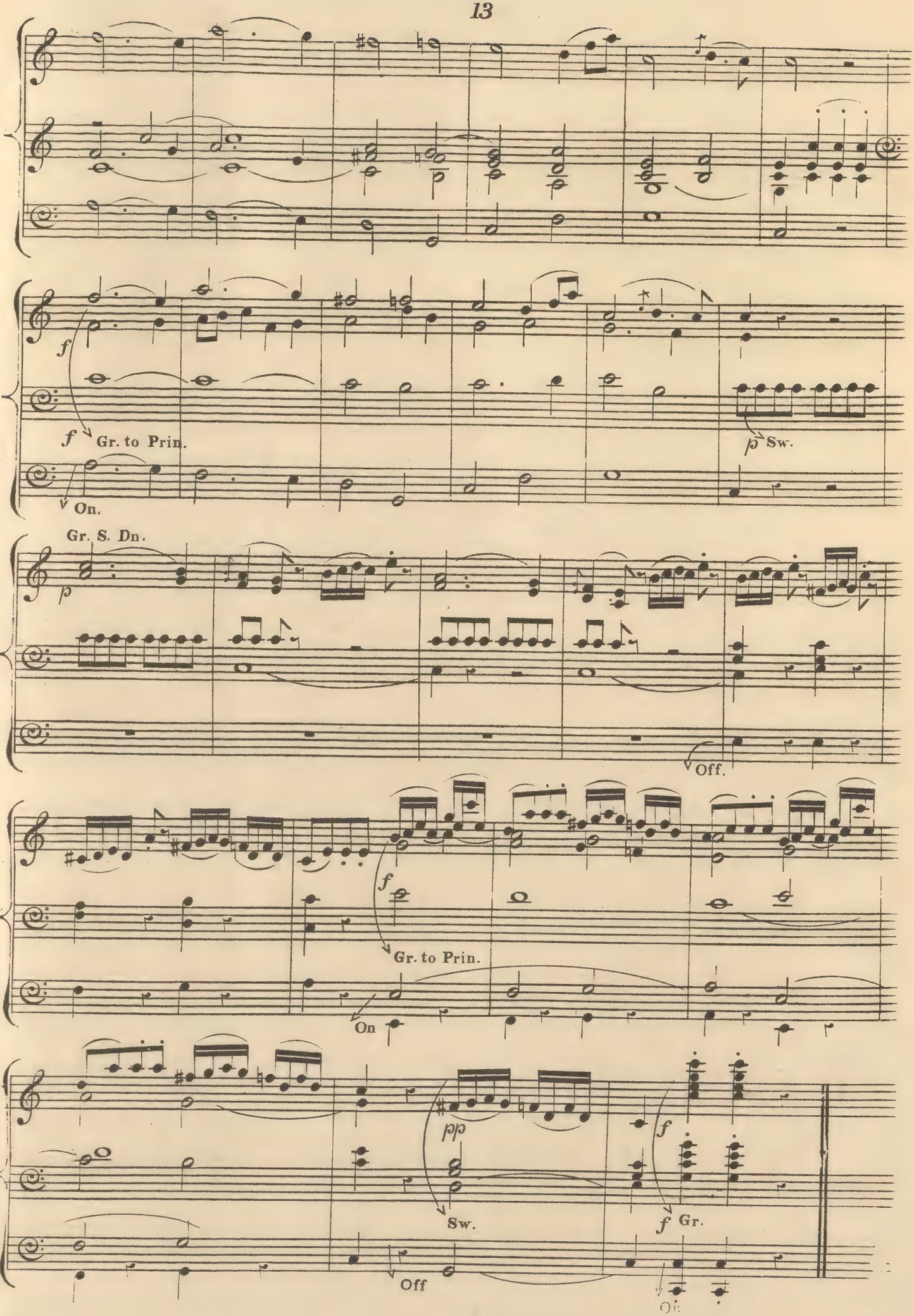
Gr.

sf

Flute.

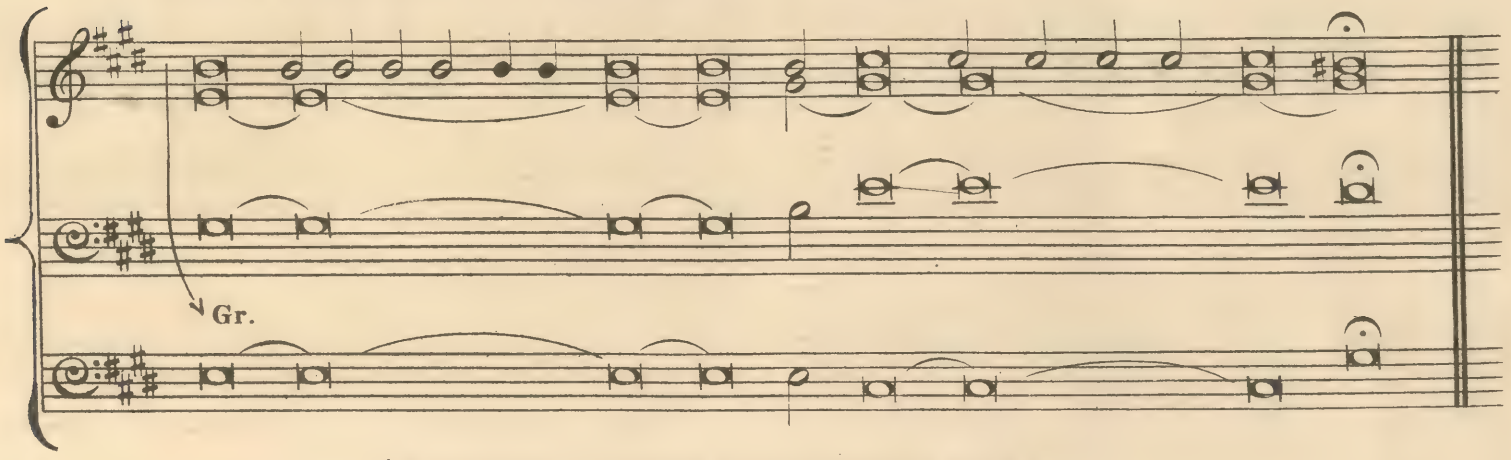
p

Sw.

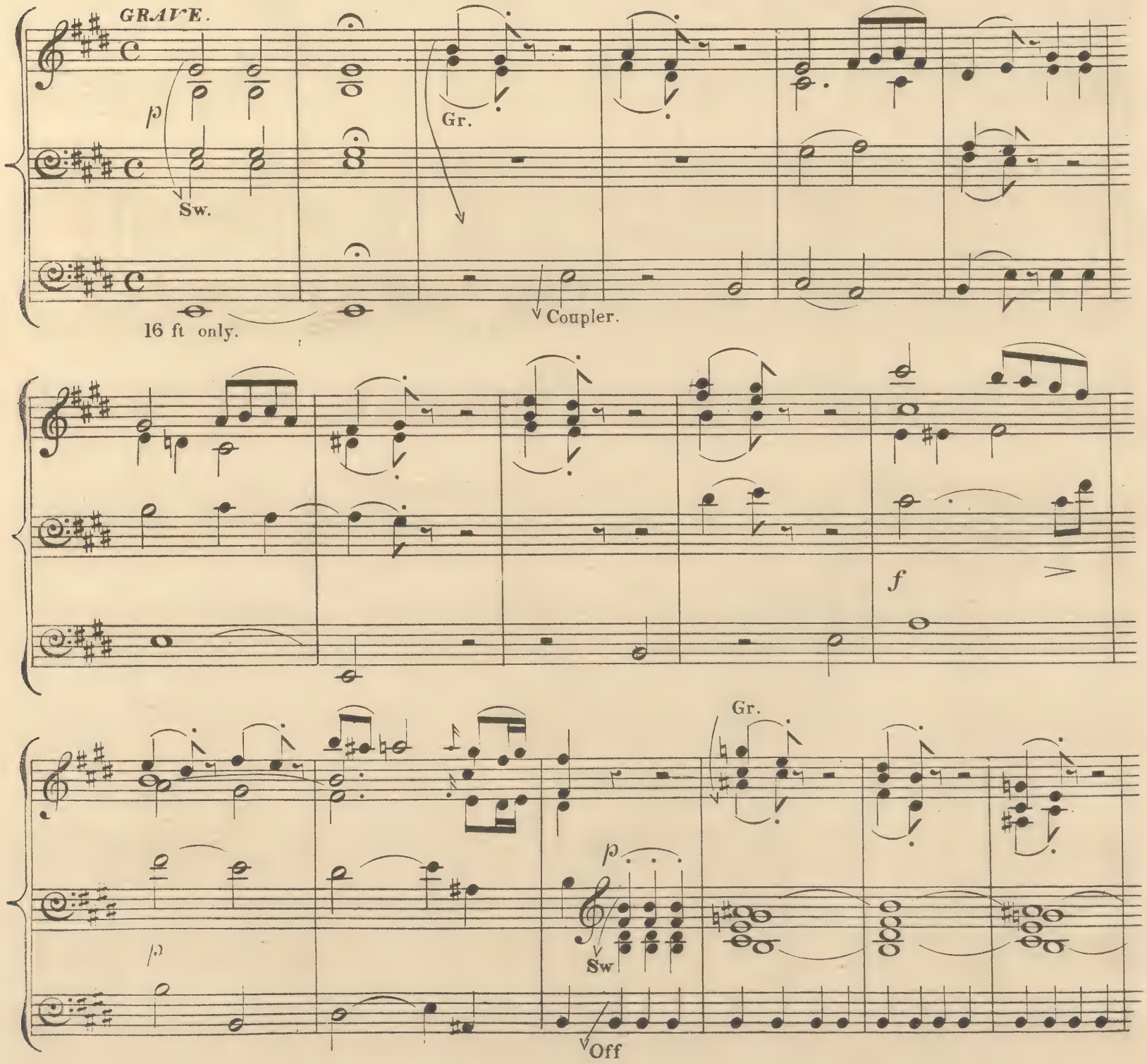

f
f Gr. to Prin.
On.
p Sw.
Gr. S. Dn.
p
Off.
f
Gr. to Prin.
On
pp
Sw.
f
f Gr.
Off

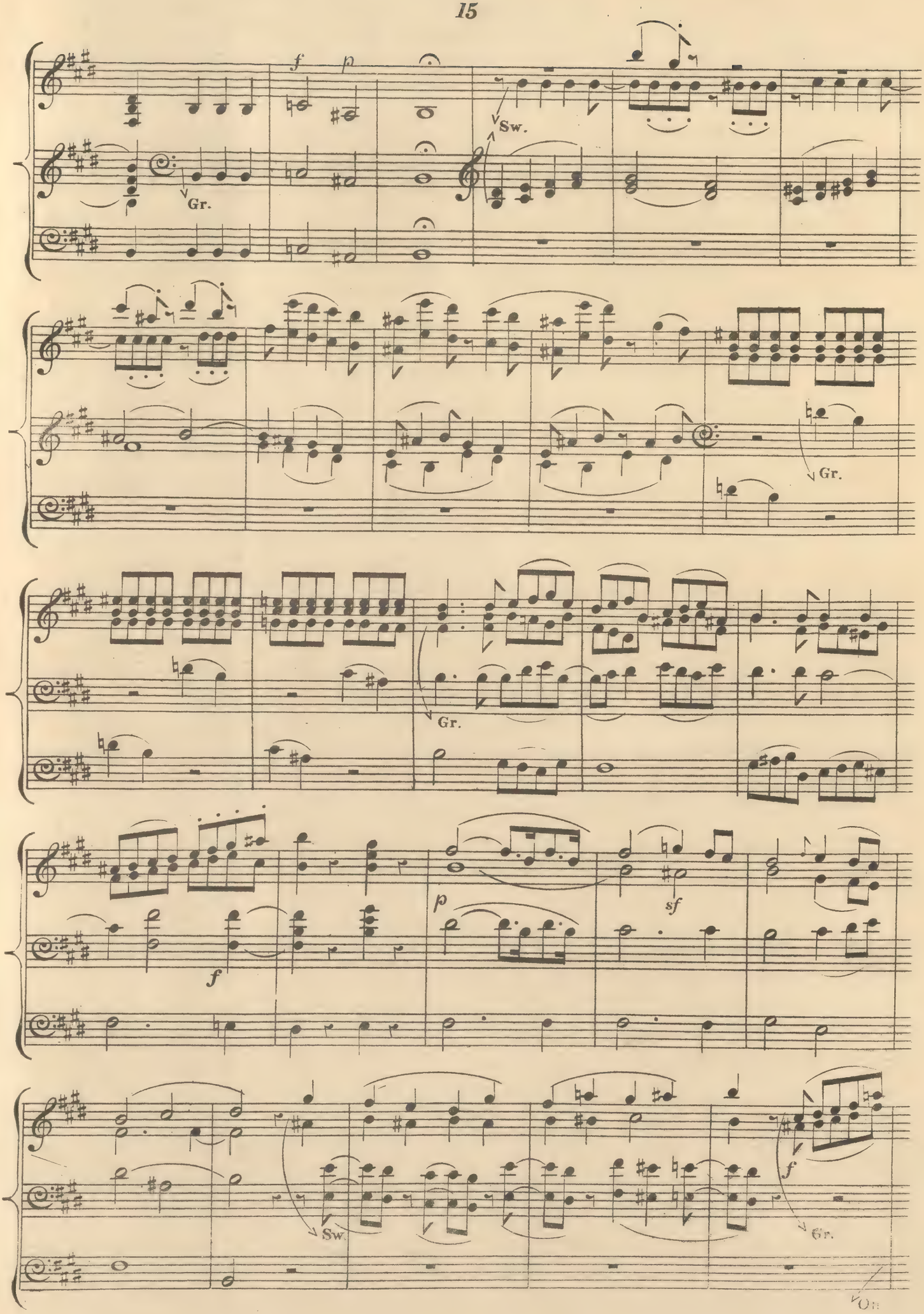
№ 3. MULIER, ECCE FILIUS TUUS, ET TU ECCE MATER TUA!

Prepare Gr. Ds. Sw. Ds. Pr. Rd. Coupr Ped 16 ft. Coupr



(VIRGIN MADRE SCONSOLATA)




f
p
Gr.
Sw.
Gr.
Gr.
p
sf
f
Sw.
f
Gr.
On

f

p

Gr

Sw

Off

f

Gr.

On

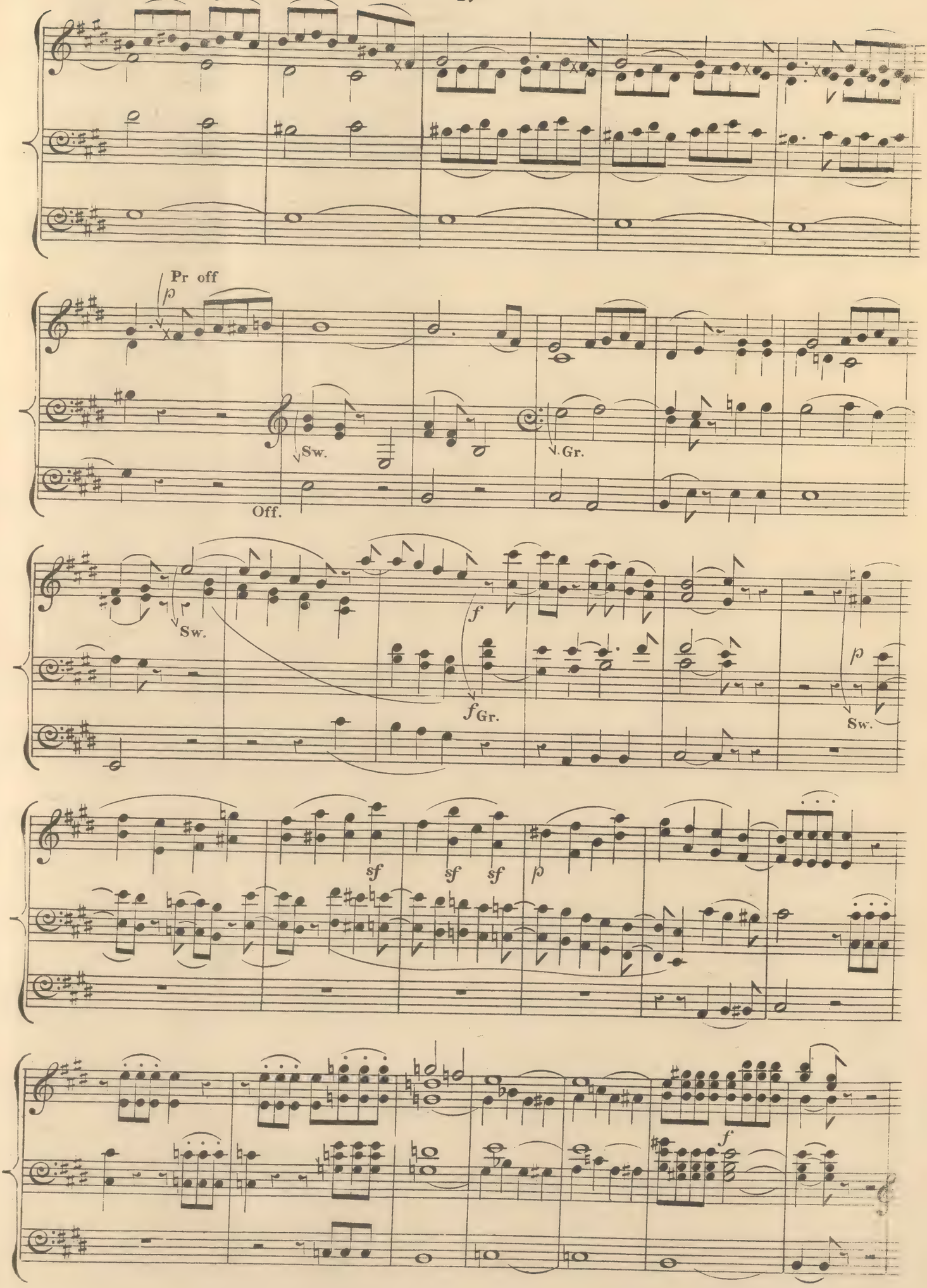
Sw:

Gr:

f

f

Gr. add Pr.


Pr off
p
Sw.
Gr.
Off.
Sw.
f
f Gr.
p
Sw.
sf
sf
sf
p
f

p

Gr

On

f

p

Sw.

Off.

Gr.

On.

f

p

Sw.

Off.

p

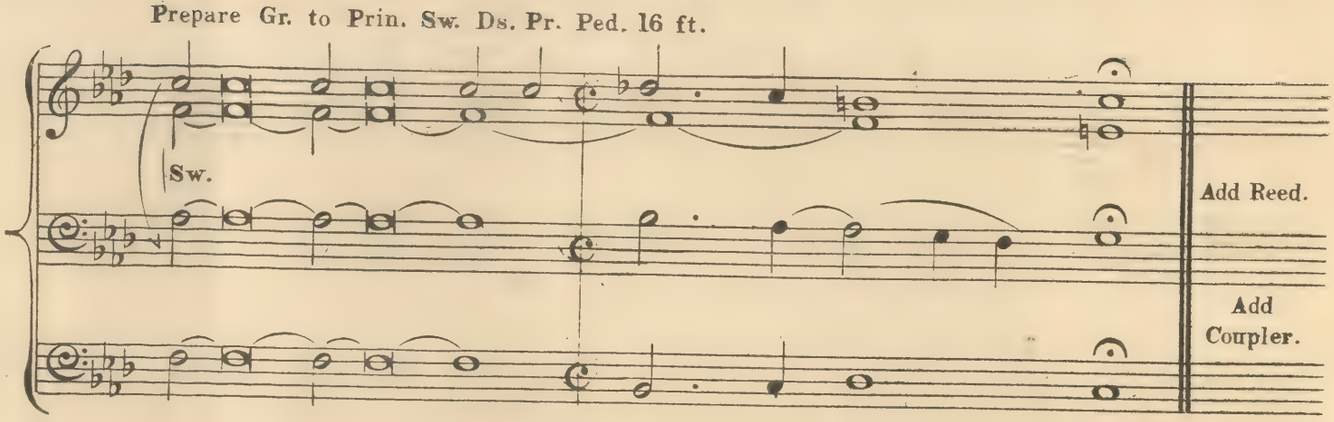
Gr:

Gr:

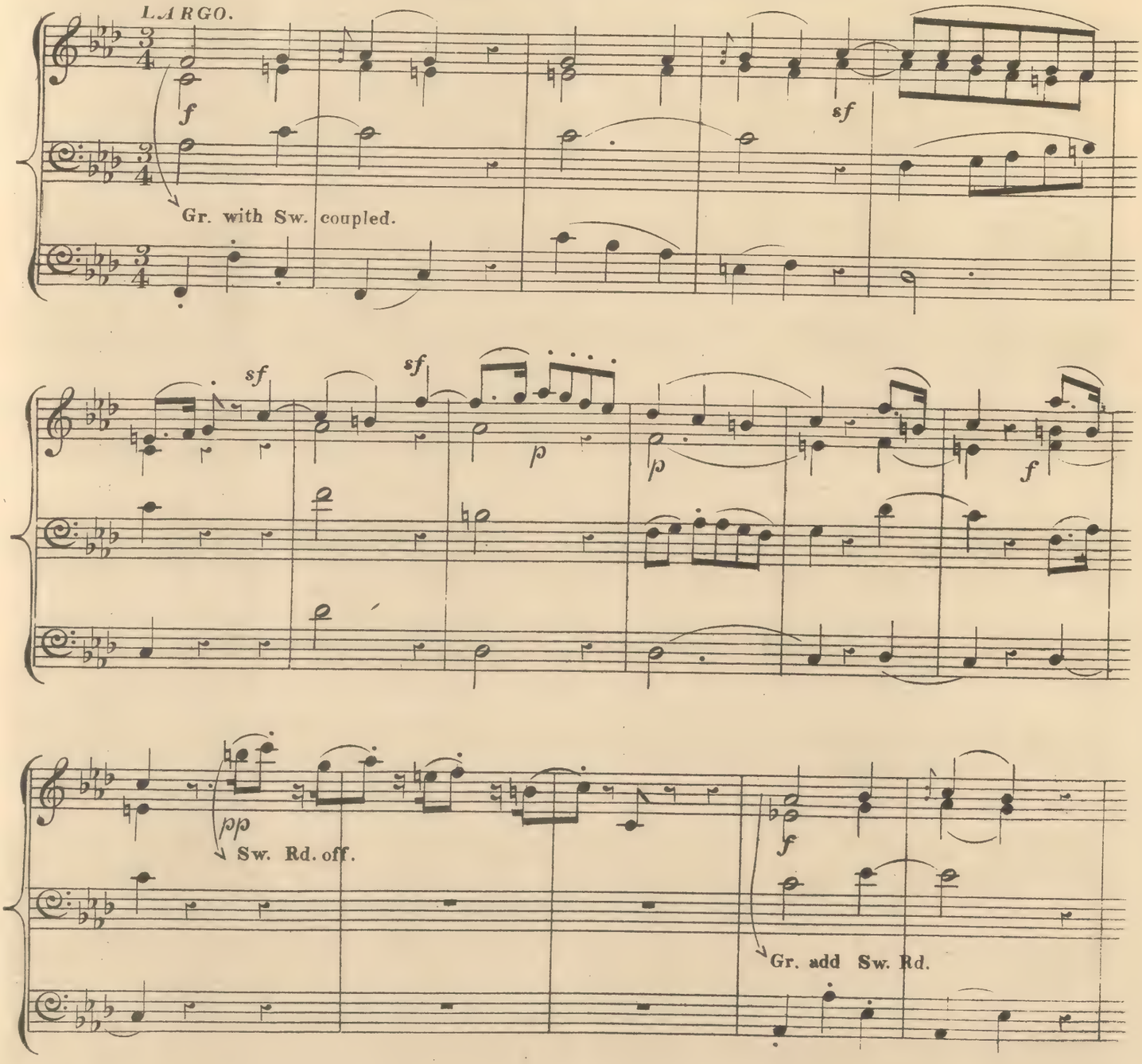
f

On.

No. 4. ELI! ELI! LAMMA SABACTHANI.



(PERCHÈ M'HAI DERELITTO?)



sf sf sf sf sf

p

Sw.

Off.

f

Gr.

On

p

Sw.

Off

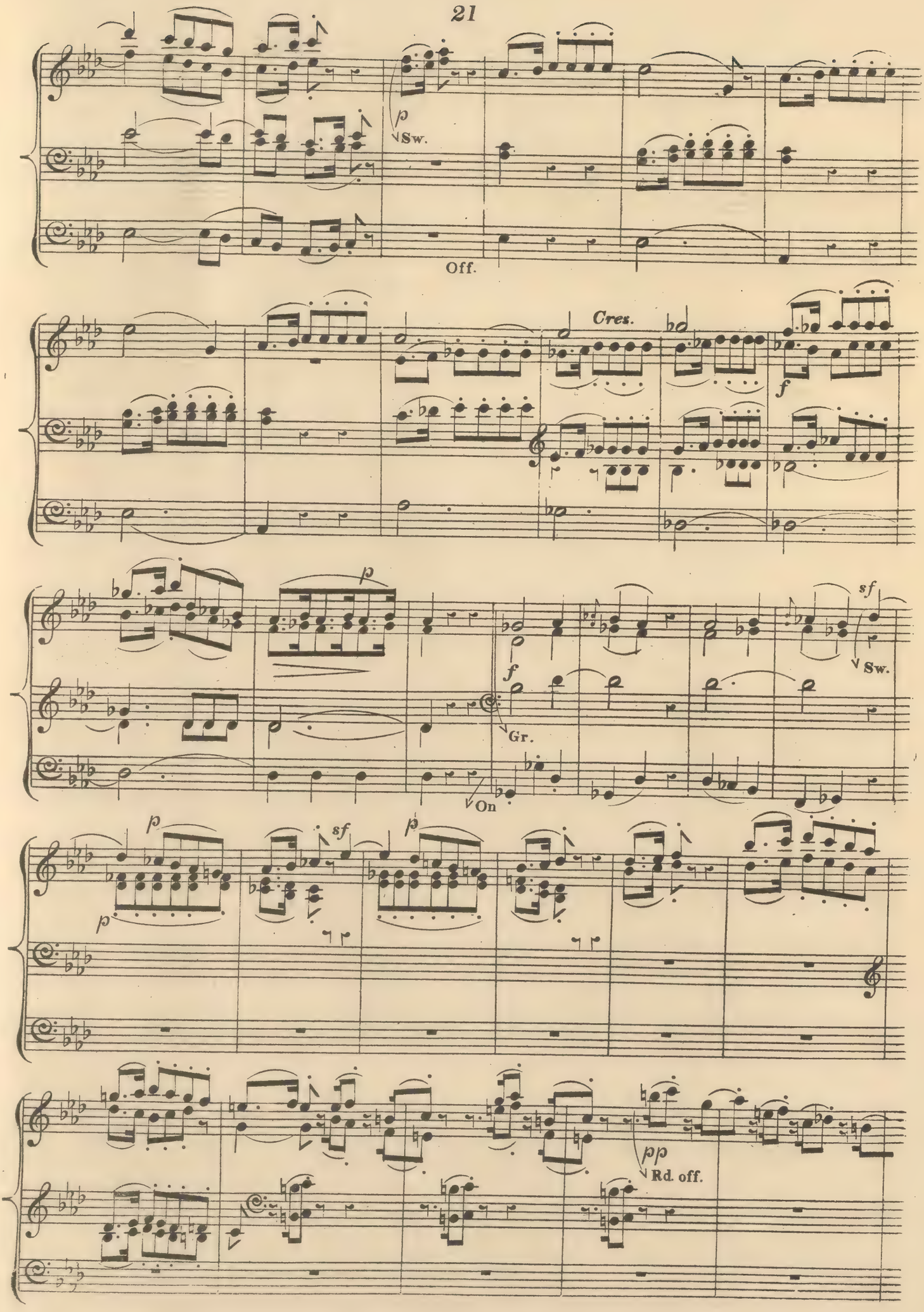
sf

Gr.

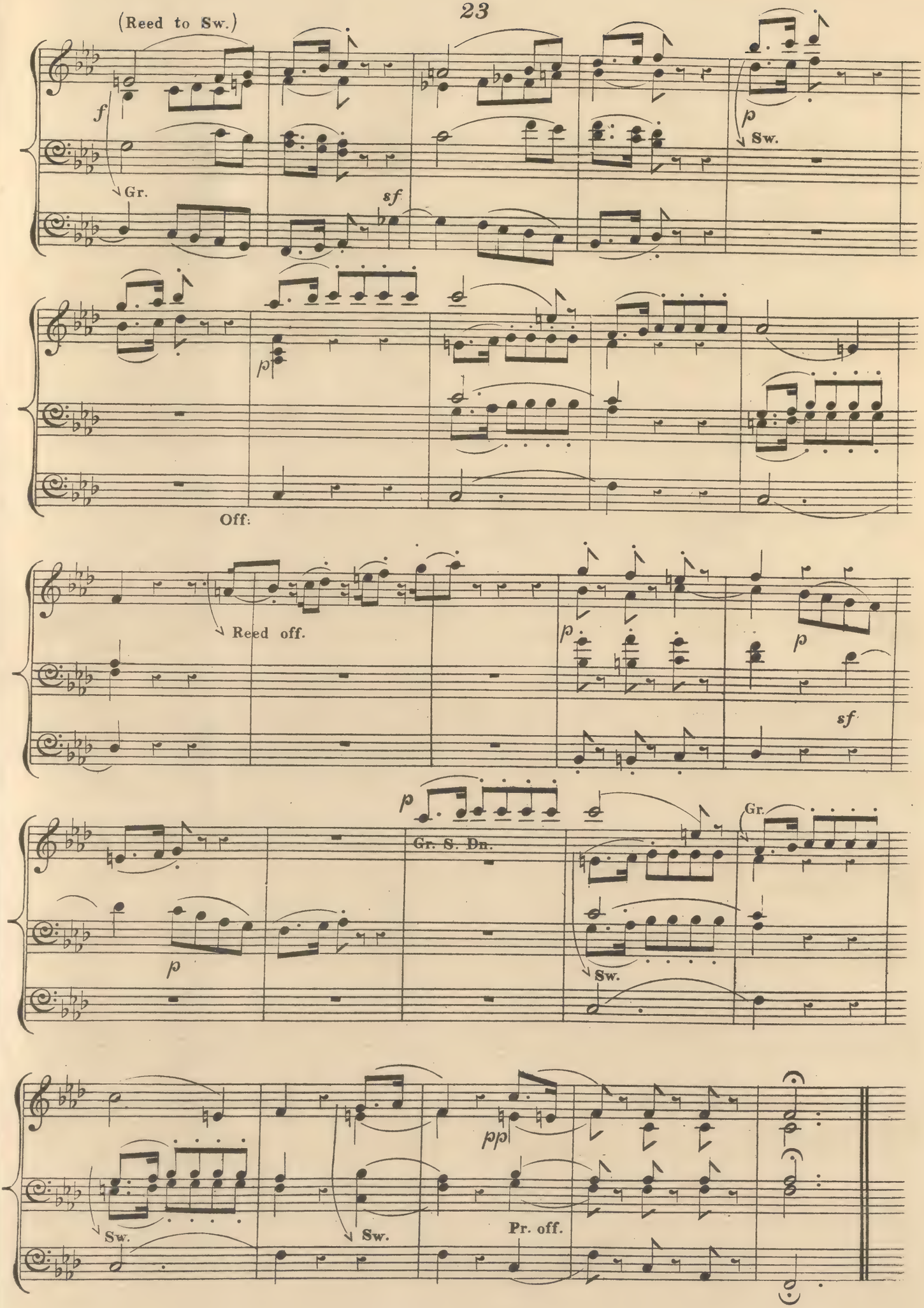
sf

On

sf


p
Sw.
Off.
Cres.
f
p
f
Gr.
On
sf
Sw.
p
p
sf
p
pp
Rd. off.

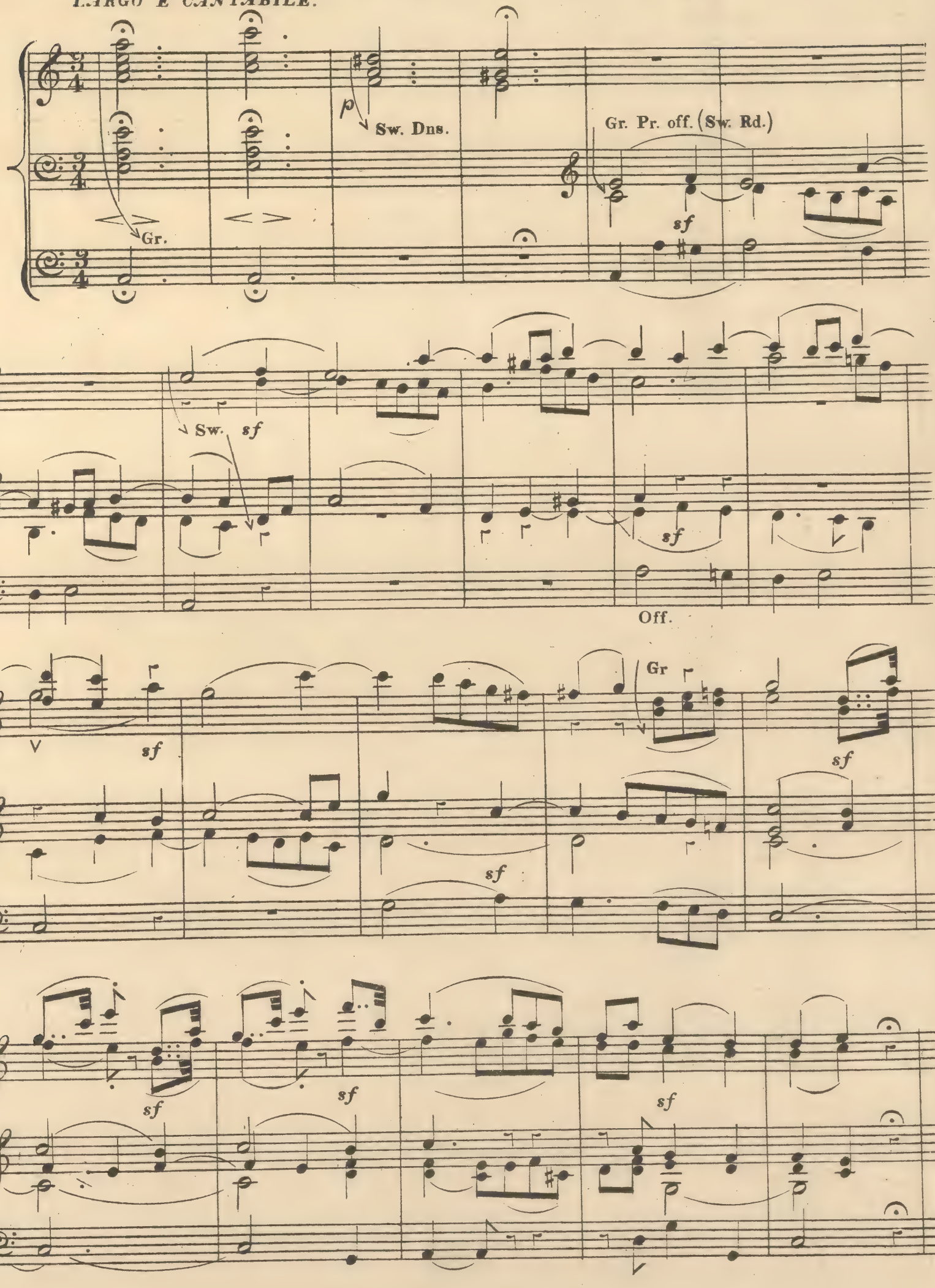
Gr.
Rd.
Gr.
sf
sf
sf
sf
ff
p
Sw.
p
Off
On
Gr
Sw. Rd. Off.
p
Off
p
sf
On

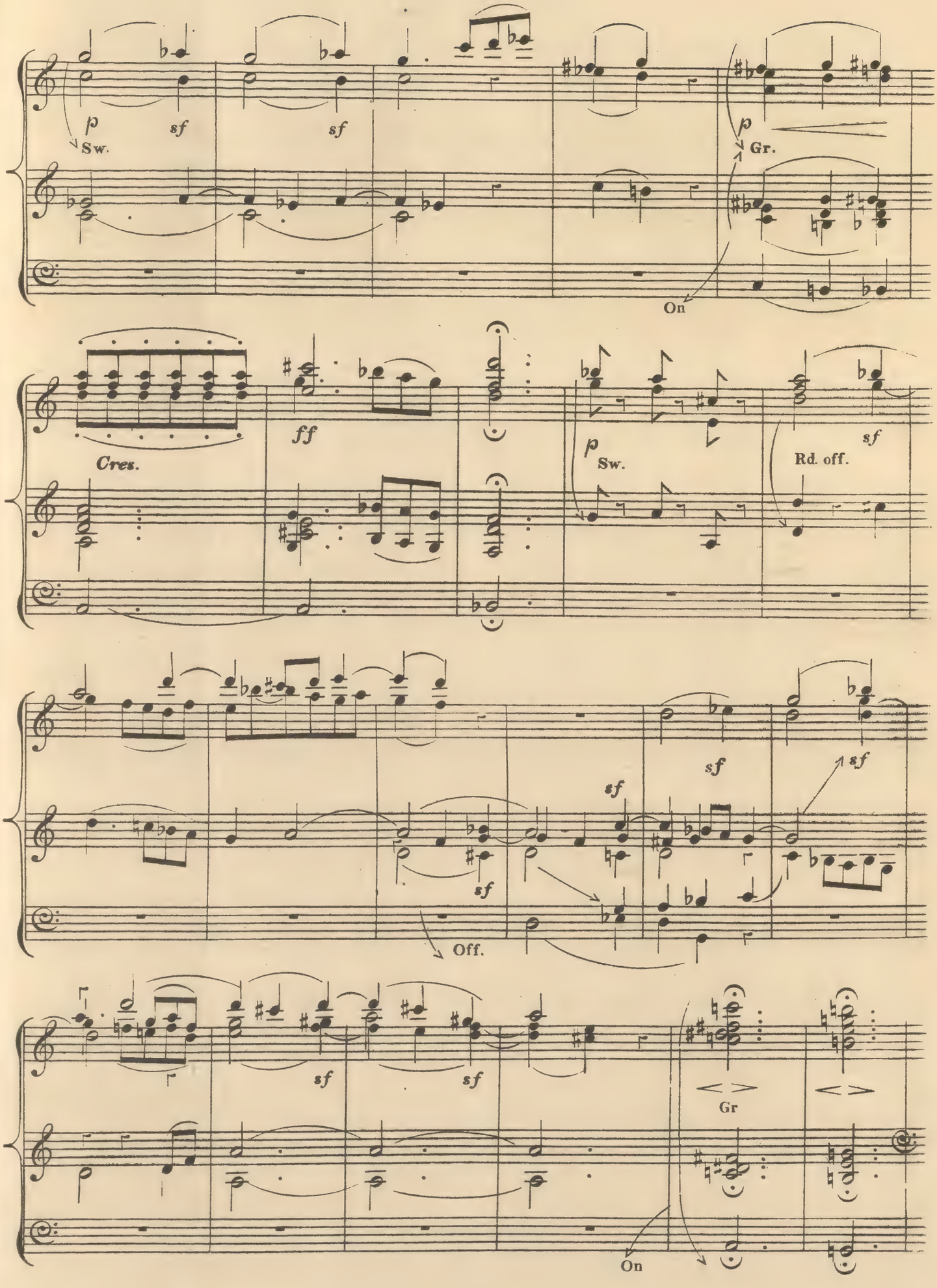

(Reed to Sw.)
f
Gr.
sf
p
Sw.
p
Off.
Reed off.
p
p
sf
p
Gr. S. Dn.
Gr.
p
Sw.
pp
Sw.
Sw.
Pr. off.

INTERMEZZO.

Prepare Gr. to Pr. Sw. Ds. Pr. Rd. Coup^r Ped. 16 ft. Coup^r

LARGO E CANTABILE.




p
Sw.
sf
sf
p
Gr.
On
Cres.
ff
p
Sw.
sf
Rd. off.
sf
sf
sf
sf
sf
Off.
sf
sf
Gr
On

p Sw.

Gr. (Rd. to Sw.)

sf

sf

sf

sf

sf

sf

sf

p

Sw.

p

p

sf

sf

sf

sf

p

Sw.

Off

Gr.

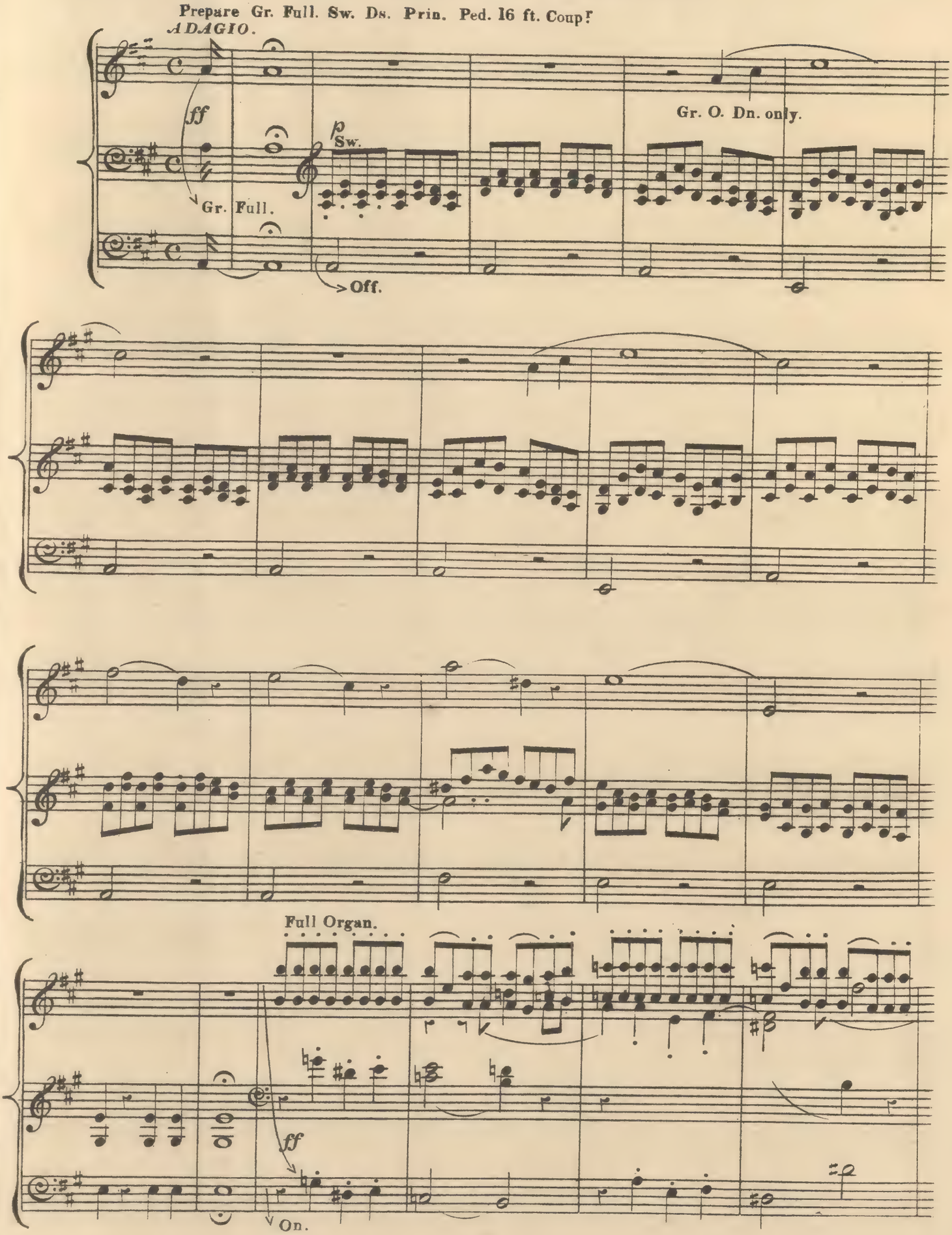
Reed off.

Gr. S. Dn.

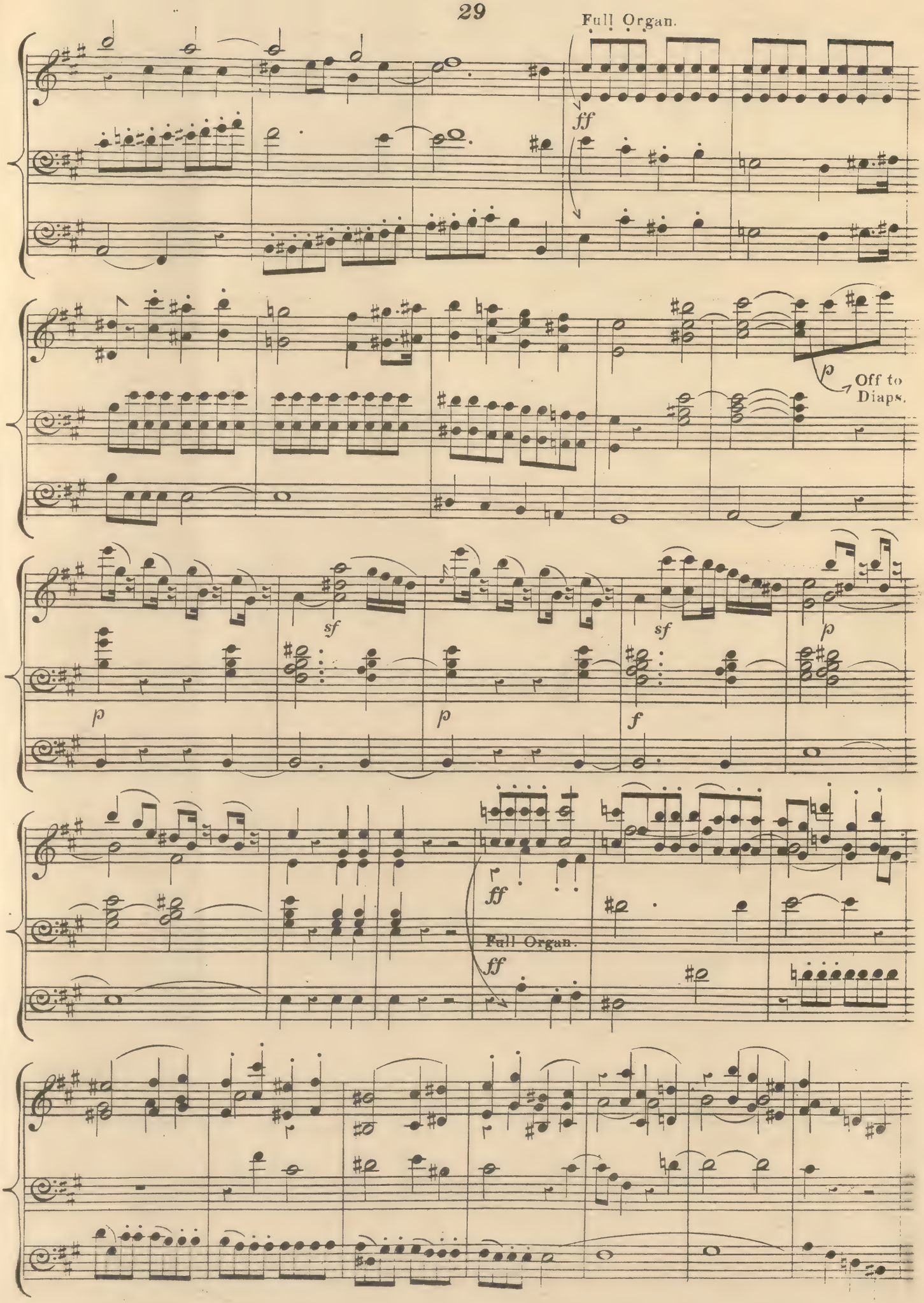
p

Sw.

№ 5. GESÙ ESCLAMA: AH SITISCO!



p
Sw.
Gr. S. Dn.
Sw.
Gr.
Off.
Add. O. Dn.
f
Sw.
p
Gr.
On.


Full Organ.
ff
p
Off to Diaps.
sf
sf
p
p
p
f
ff
Full Organ.
ff

Sw.
p
Off
Clarinett
ff
Full Organ.
ff
On
p
Sw.
Gr. S. Dn.
Sw.
Gr. add O. Dn.
Sw.
p
Gr.
On.

Cres.

ff Full

p

Off to Dns.

ff

ff Full Organ.

p

p

sf

Off to Dns.

f

p

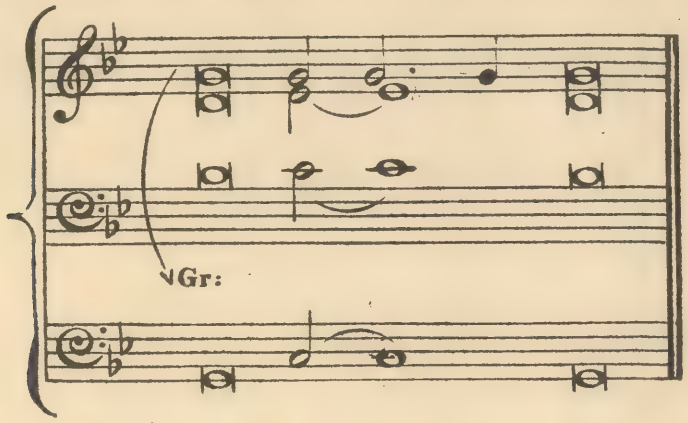
sf

f

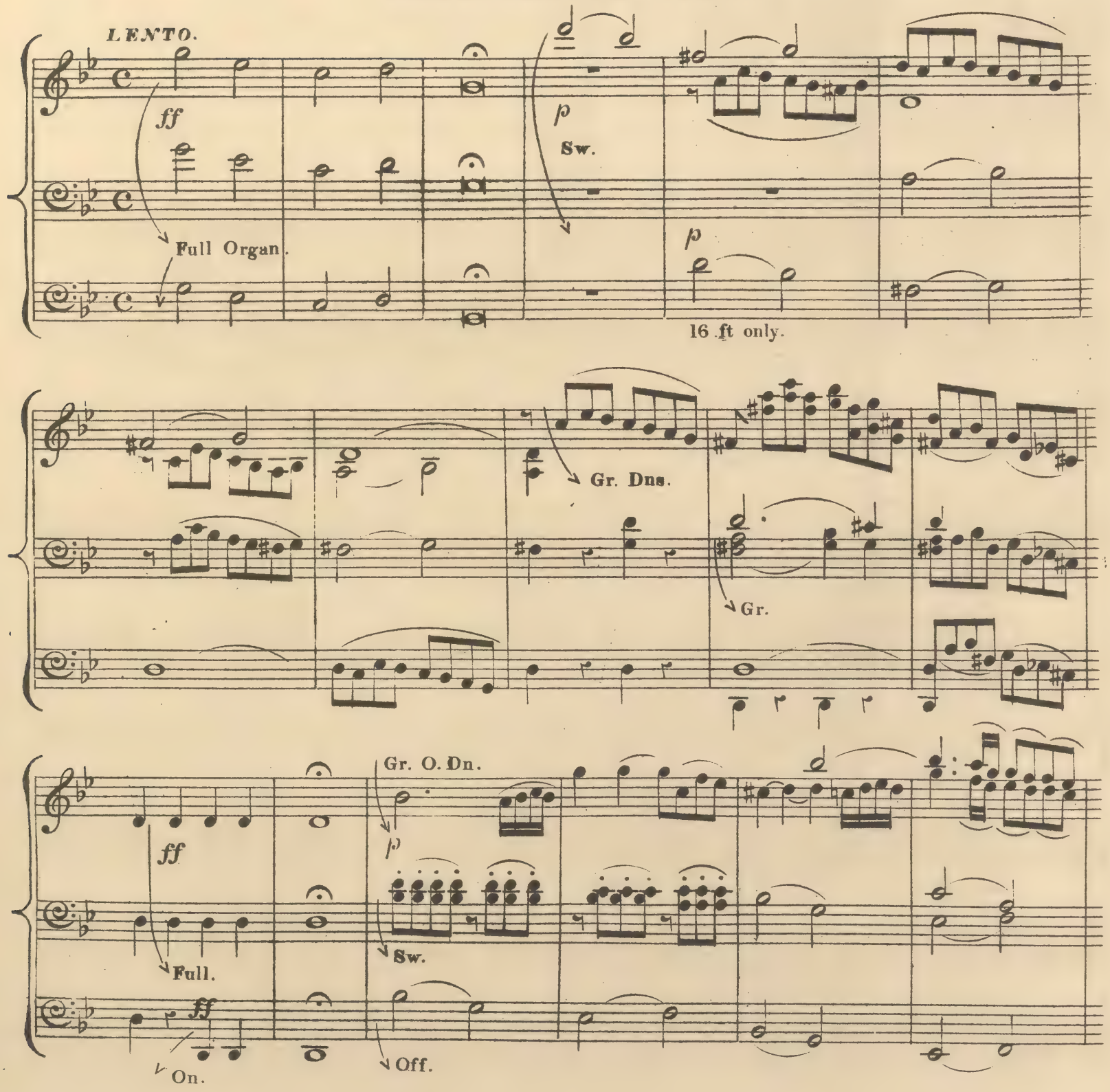
p

No 6. CONSUMMATUM EST.

Prepare Gr. Dns. Sw. Ds. Pr. Rd. Coup.r Ped. 16 ft. Coup.r



(CONSUMMATUM EST.)



Sw.

f *p*

Gr.

ff

ff Full

On

Sw.

p

Off to Dns.

p

Off

Sw.

f

Gr.

On

f

ff

Full.

f/*p*

f/*p*

Off to Prin.

p

Pr. off.

Gr. to 15th.

f

sf

sf *sf* *sf* *sf* *sf*

p

p

f

Full.

MAGGIORE.
Gr. O. Dn.

p

Sw.

Off.

ff

ff Full Organ.

p

On

Off to Dns.

p Off

Sw.

Sw.

f

f Gr.

pp

ff

ff Full Organ.

p

Sw.

On.

Off.

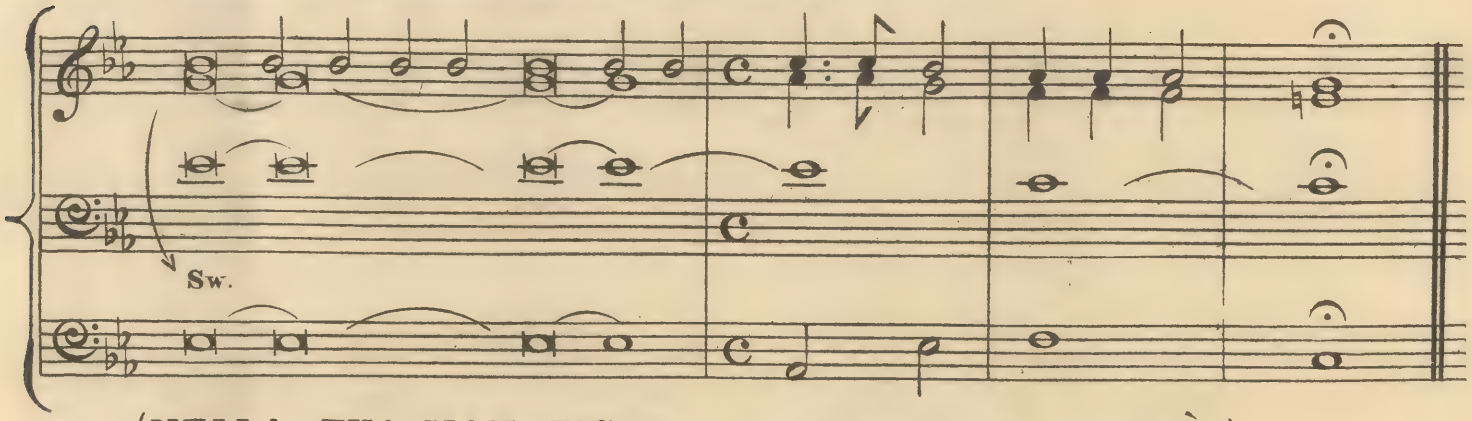
f

f Full Organ.

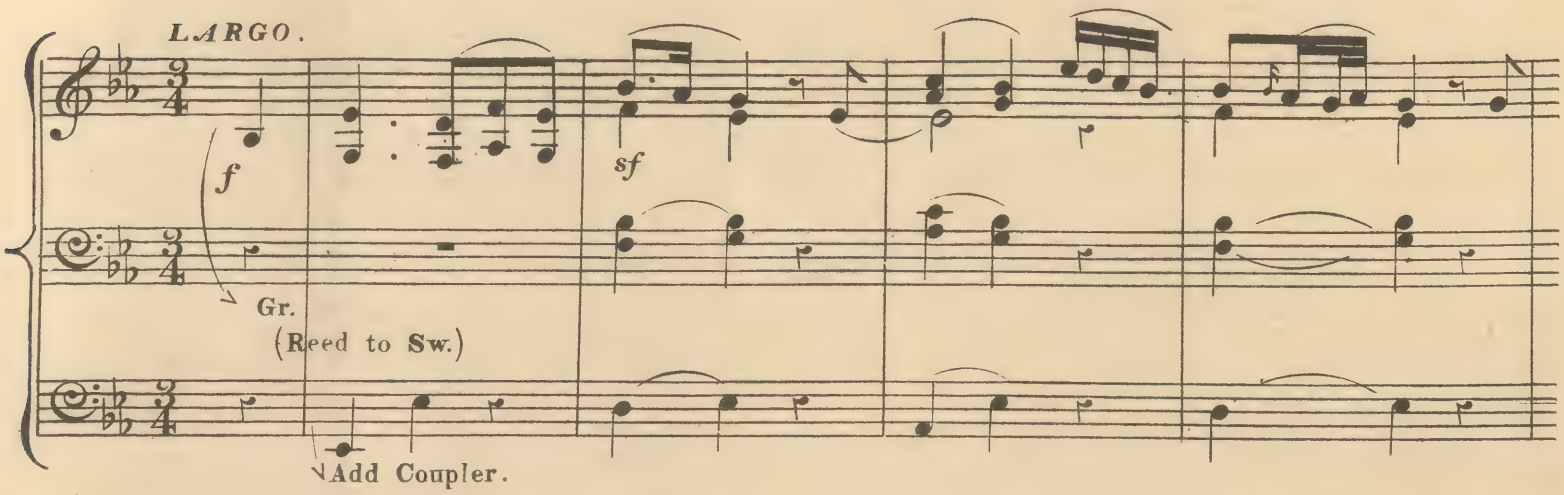
On.

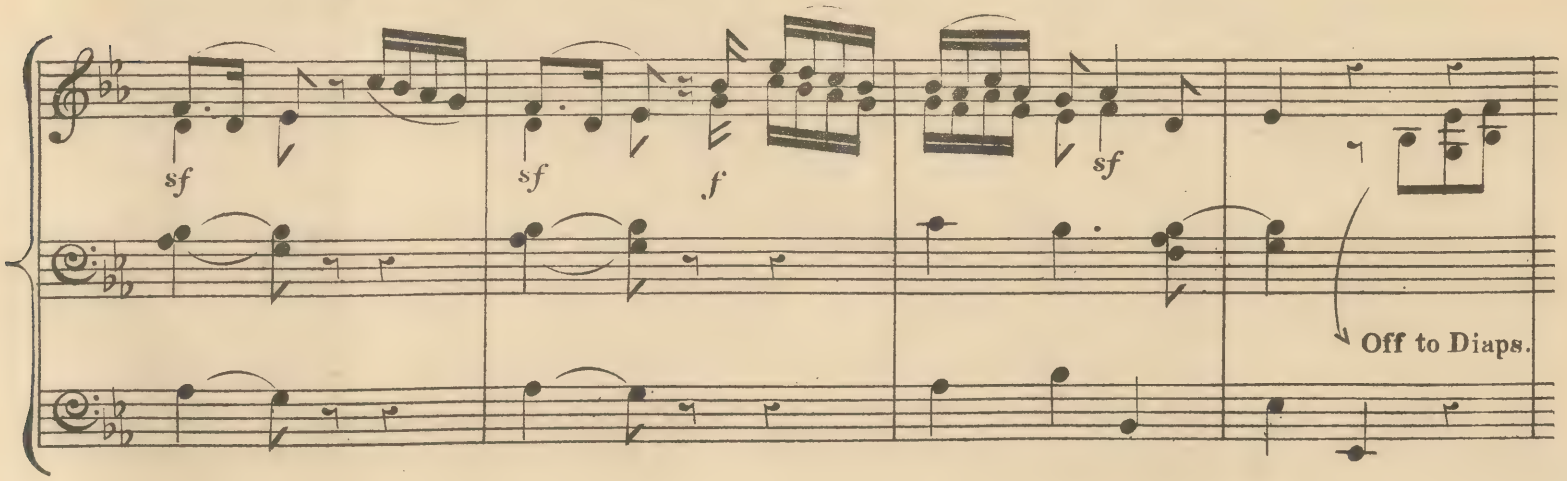
No. 7. PATER! IN MANUS TUAS COMMENDO SPIRITUM MEUM.

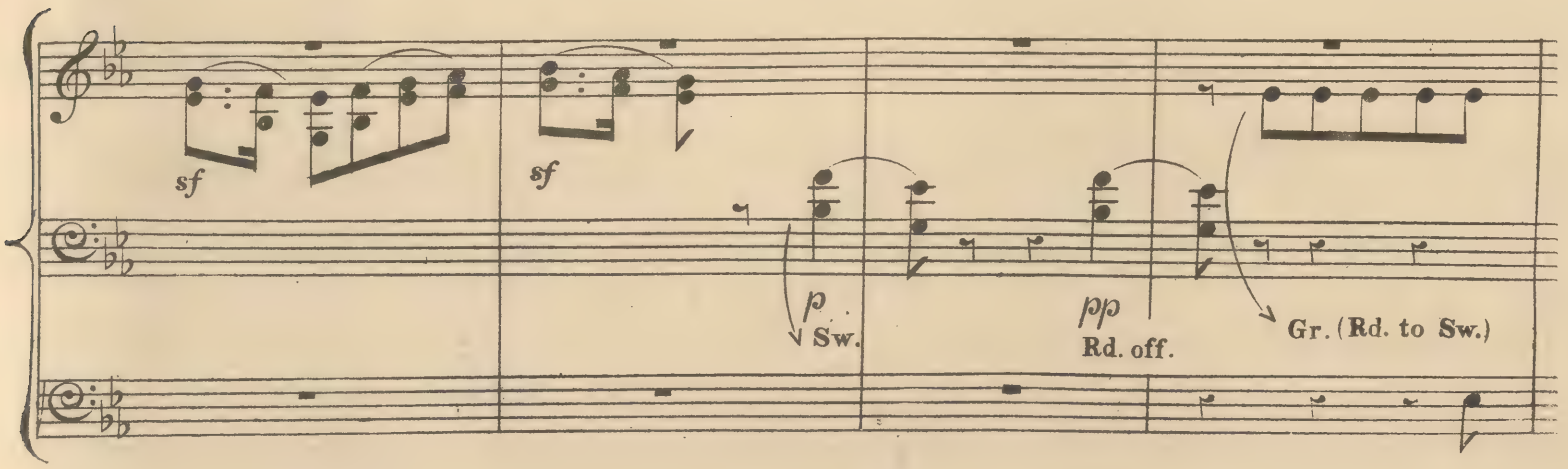
Prepare Gr. to Fifteenth. Sw. Ds. Coup.r Ped. 16 ft.



(NELLA TUA MAN, SIGNOR, LO SPIRITO MIO DARÒ.)







sf

p

sf

sf

sf

sf

sf

sf

Sw:

Off.

3

p

f

Gr.

p

Sw.

Gr.

On

Gr. to Fifteenth.

Sw.

sf

sf

sf

f

Off

Off to S. Dn. and Dulc.

p

Sw.

Sw:

p

(Voice)

On

f Gr.
Add Op. D. Pr.
sf
sf
f
p Sw.
Sw.
Off.
3
f
p
Gr.
Gr. S. Dn.
Tempo 1º
sf
sf
più Adagio.
p Sw.
pp Rd. off.
Sw.
Attacca subito il Terremoto.

IL TERREMOTO.
(L'UOM DIO MORÌ.)

PRESTO, E CON TUTTO LA FORZA.

Full Organ throughout.

ff

fz

sf

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6
D2479/6
RM 37.8.20

No 1

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Stephen Heller.

No 1 ALLEGRETTO CON MOTO IN E MINOR	No 7 ANDANTE IN C
2 ALLEGRETTO CON MOTO IN G	8 ASSAI MODERATO IN F
3 ANDANTINO IN E	9 ALLEGRO IN D
4 ALLEGRETTO IN E MINOR	10 ANDANTE QUASI ALLEGRETTO IN E
5 ANDANTE CON MOTO IN G	11 ANDANTINO IN F
6 MODERATO IN C MINOR	12 MODERATO IN D MINOR

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BY

W. J. WESTBROOK.

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BY

W. J. WESTBROOK.

No. I.

ALLEGRETTO CON MOTO. (M. M. ♩.=104.)

Manuals.

Pedals.

p Sw. Dns. Prin.

fp *fp*

16 feet.

fp

add Soft Rd.

fp *fp*

mf

fp

p

Gr. Dns. coupd.

Coupd.

Sw.

Off.

poco accel: e agitato.

cres:

fz

Gr.

fz

Sw.

espress:

poco lento.

pp

a tempo.

fp

fp

Coupd.

dim:

Sw.

Rd. off.

fp

fp

Gr.

Sw.

perdendosi.

No. II.

ALLEGRETTO CON MOTO. (♩=132.)

Flute.

Manuals.

p con semplicita.

pp

Sw. Dns.

Pedals.

16 ft.

cres:

pp

cres:

pp

p legatiss:

riten:

espress:

p a tempo.

Rd.

Gr. S. Dn.

Fl.

pp

Rd. off.

pp

rfz

p

p

p

pp

cres:

espress:

p

pp Sw.

No. III.

ANDANTINO. (♩=84.)

Sw. Reed.

Manuals.

Soft Ch.

Pedals.

16 ft.

Sw.

riten.

a tempo.

Ch.

Sw. *mf*

a tempo.

riten: *pp* *p*

riten: *p*

p *p*

Sw.

riten: *pp* Sw.

Ch.

No. IV.

ALLEGRETTO.

Sw. Dns. & soft Rd.

Manuals.

Pedals.

p

16 ft.

mf

cres:

cres:

p

a tempo.

f *p* *riten:* *cres:* *p* 3

3 *espr:*

mf

a tempo.

rit: *p*

fz

No. V.

ANDANTE CON MOTO. (♩=108.)

Manuals.

Pedals.

mf Gr. S. Dns. & Flute. *p* *mf* *p* *p* Sw.

16 ft.

p

3 3 3

Sw.

mf *pp* *rfz* *p*

Gr. Sw.

fz *p* Gr.

3 3 *cres:*

Sw.

Gr.

f

mf

Sw.

riten:

a tempo.

p

Gr.

p

Sw.

p

3 3 3

mf

Gr.

Sw.

pp

rfz

Sw.

p

fz

p

No. VI.

MODERATO. (♩=104.)

Manuals.

Pedals.

fp

p

Gr. Dns. to Sw. Rd.

16 Coupd.

Sw.

Off.

pp

mf

p

Gr.

On.

cres:

add Prin:

Fifteenth.

f

Mixtures.

ff Reeds.

p

Sw.

f

Gr.

p *f*

Sw. Gr.

p

Off to Dns.

fz

fz

p

Sw.

pp

Off.

No. VII.

ANDANTE. (♩.= 56.)

Cremona.

Manuals.

Pedals.

p legato.

Sw. Dns.

Soft 16 ft.

p

mf

rfz

p

riten:

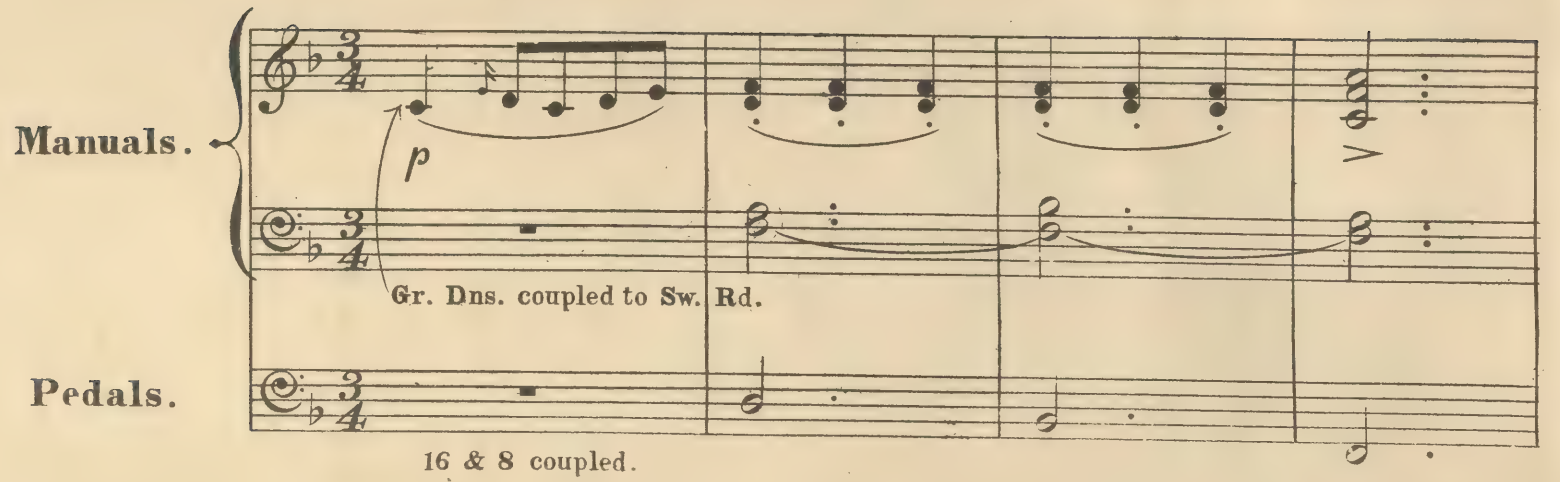
a tempo.

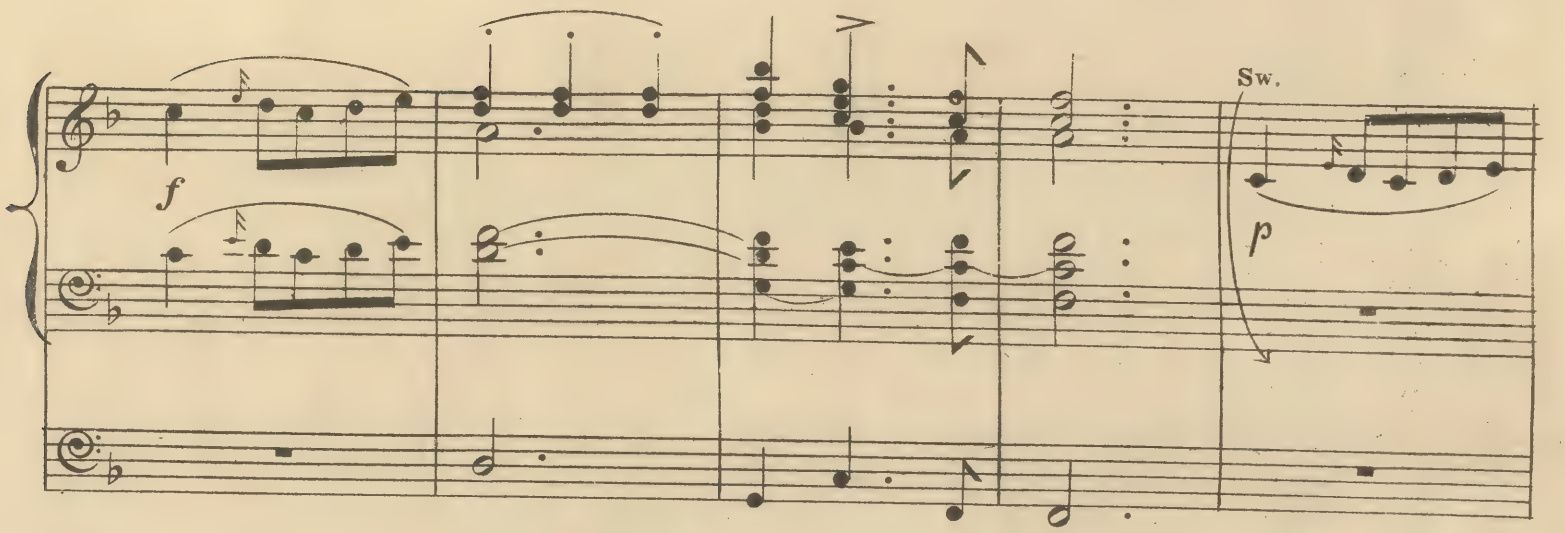
p

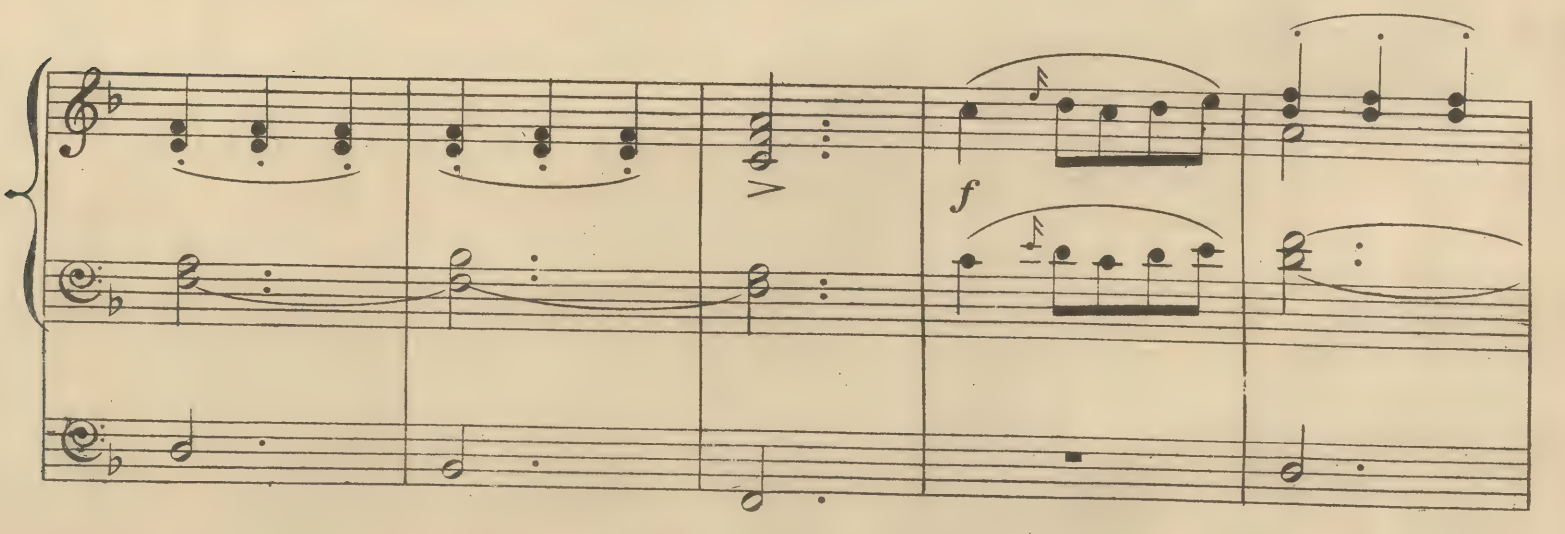
Sw.

No. VIII.

ASSAI MODERATO.







p

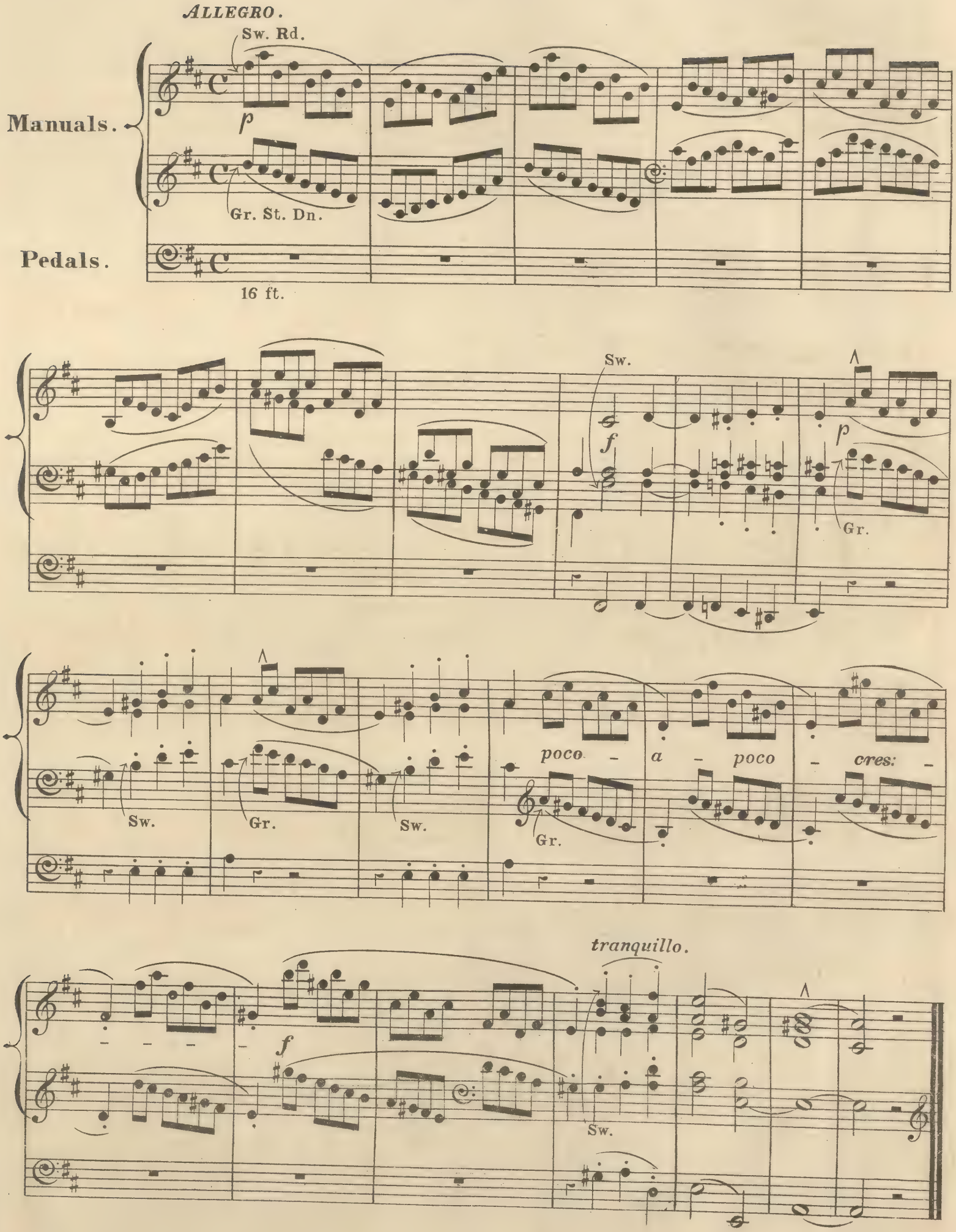
f

Gr.

p

f

Nº IX.


ALLEGRO.
Sw. Rd.
Manuals.
p
Gr. St. Dn.
Pedals.
16 ft.
Sw.
f
p
Gr.
Sw.
Gr.
Sw.
poco - a - poco - cres: -
Gr.
tranquillo.
f
Sw.

Sw.

p

Gr.

f

Sw.

p

Gr.

Sw.

Gr.

Sw.

Gr.

f

poco sostenuto.

mf

Sw.

p

riten:

※ If the Organ only extends to F, play the small note.

No. X.

Andante quasi Allegretto.

Gr. St. Dn.

pp

Manuals.

mp

Sw. Rd.

Pedals.

16 ft.

f

dim:

1ma. *2da.*

p

1ma. 2da.

No. XI.

ANDANTINO. (♩=69.)

Op. Dn. Gr.

Manuals.

Pedals.

p dolce

pp

Sw. Soft Reed.

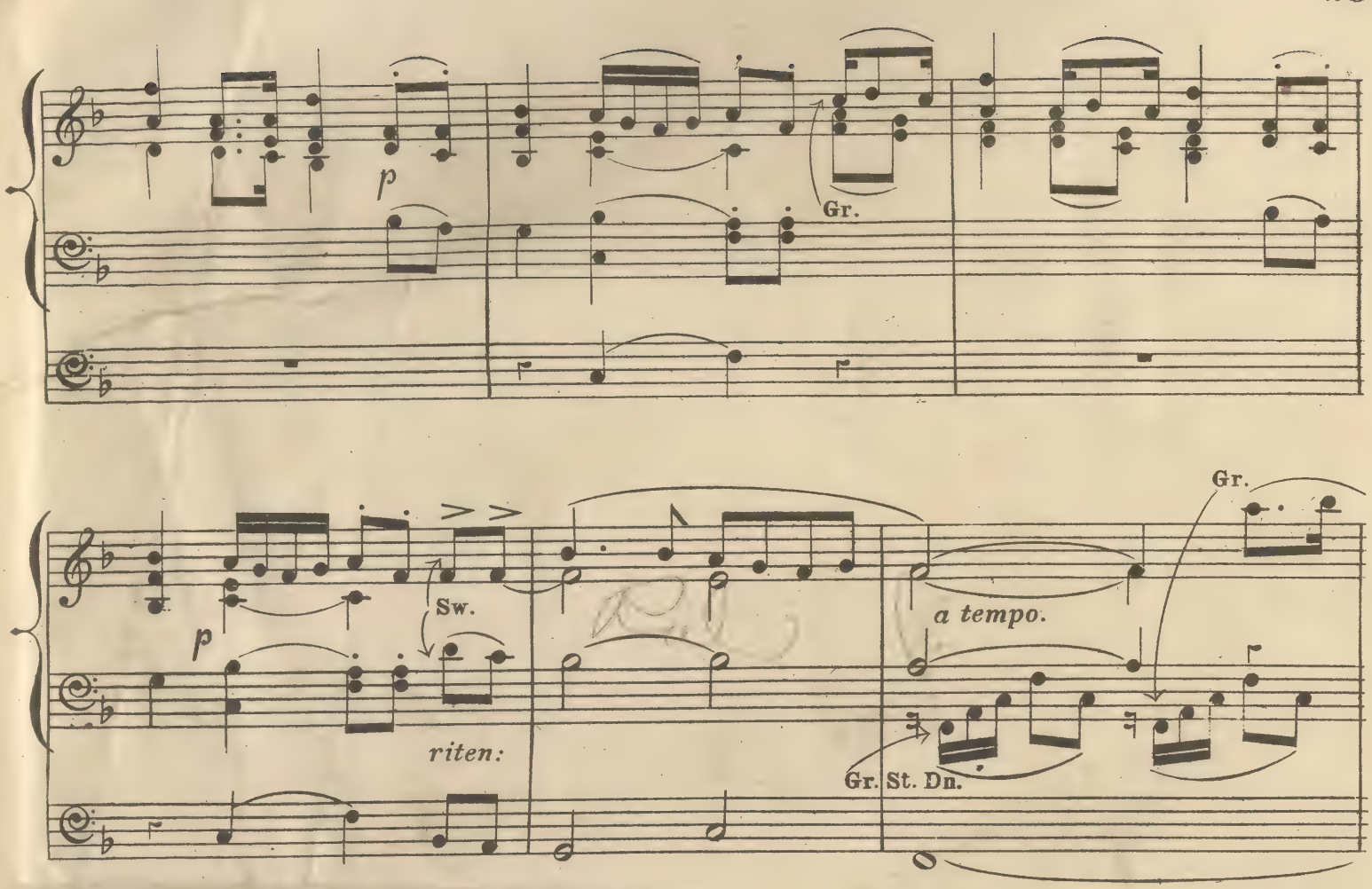
16 ft.

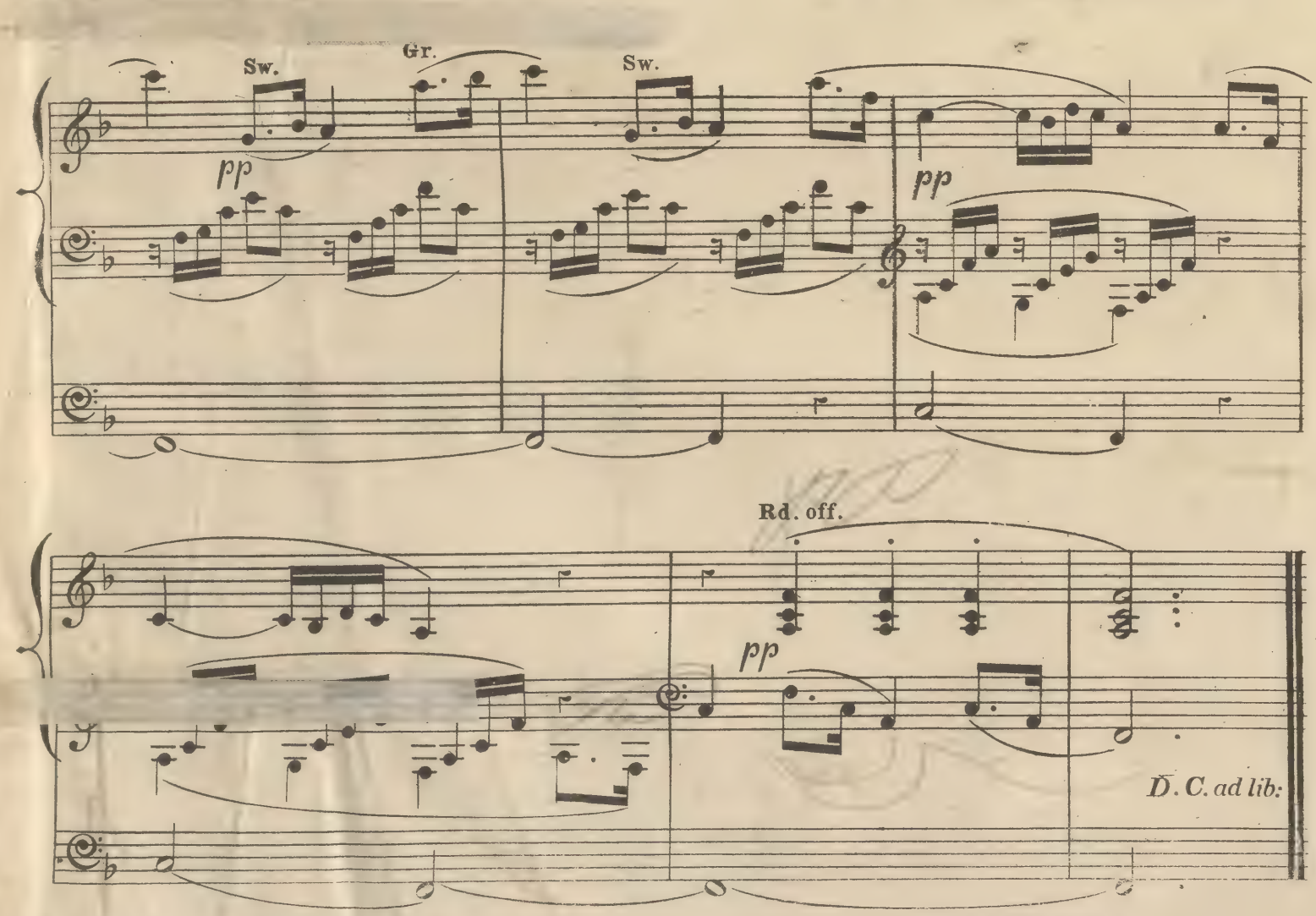
mf

Sw.

p

f


p
Gr.
Sw.
p
riten:
a tempo.
Gr.
Gr. St. Dn.


Gr.
Sw.
Gr.
Sw.
pp
pp
Rd. off.
pp
D. C. ad lib:

No. XII.

Moderato. (♩=100.)

Manuals.

Pedals.

mf

Gr. to Prin. coupled to Sw.

16 ft. coupled.

p

Prin off.

p

dolce.

f

to 15th.

fz

Sw.

fz

f Full.

p

Sw.

pp

Gr. Op. Dn.

p

Gr. Dns.

dim.

Full.

pp

Sw.

Off.

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No. XIII.

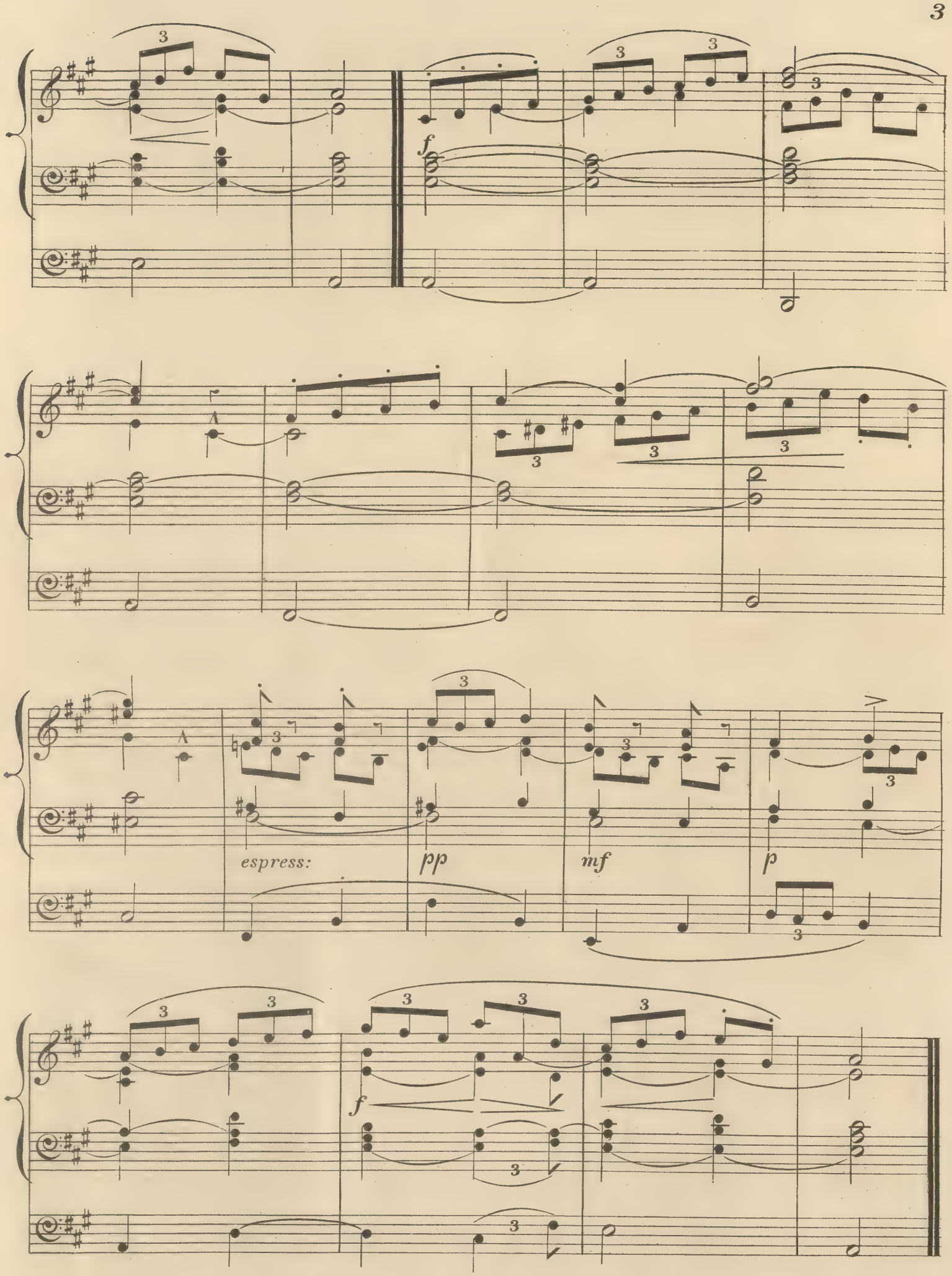
Più lento. (♩=54.)

Manuale.

Pedale.

Gr. Dns. coupd to Sw. Full.

16 ft. coupled.


f
espress:
pp
mf
p
f

No. XIV.

ALLEGRETTO GRAZIOSO.

Manuale.

Pedale.

Gr. St. Dn.

p

Sw. Dns.

16 feet.

Sw. Gr. Sw. Gr. Sw. Gr.

Sw. Gr. Sw. Gr.

mf

Sw. *f* Sw. Rd. *dim.*

p

Gr.

riten.

p

molto riten:

Sw.

p

Nº XV.

ANDANTINO CON TENEREZZA.

Gr. Flute.

Manuale.

Pedale.

p

Sw. Rd.

mf

1st

2nd

f

p

f

p

f

p

mf

mf

a tempo.

p

riten:

dolce.

1st

f

Sw. 2nd

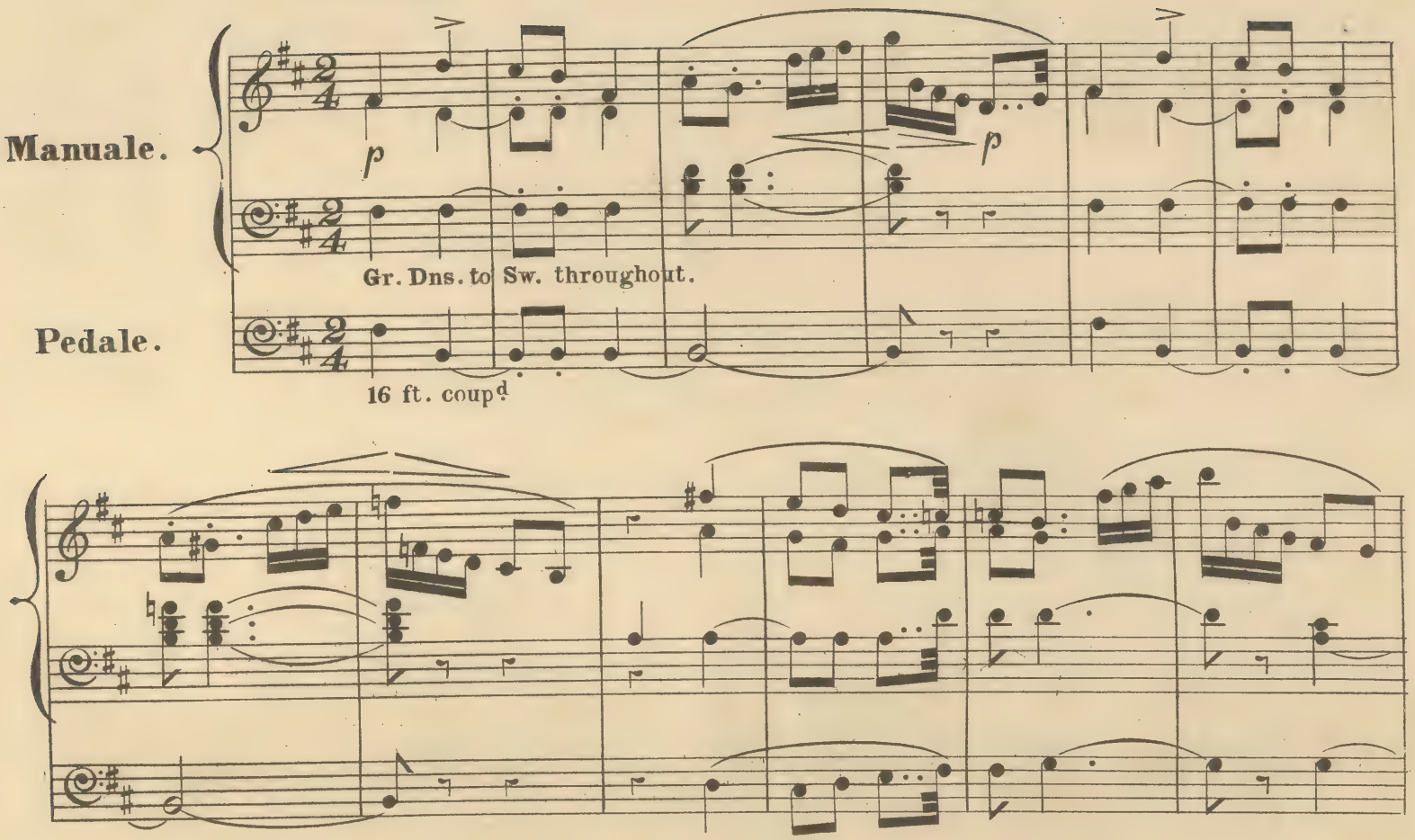
p

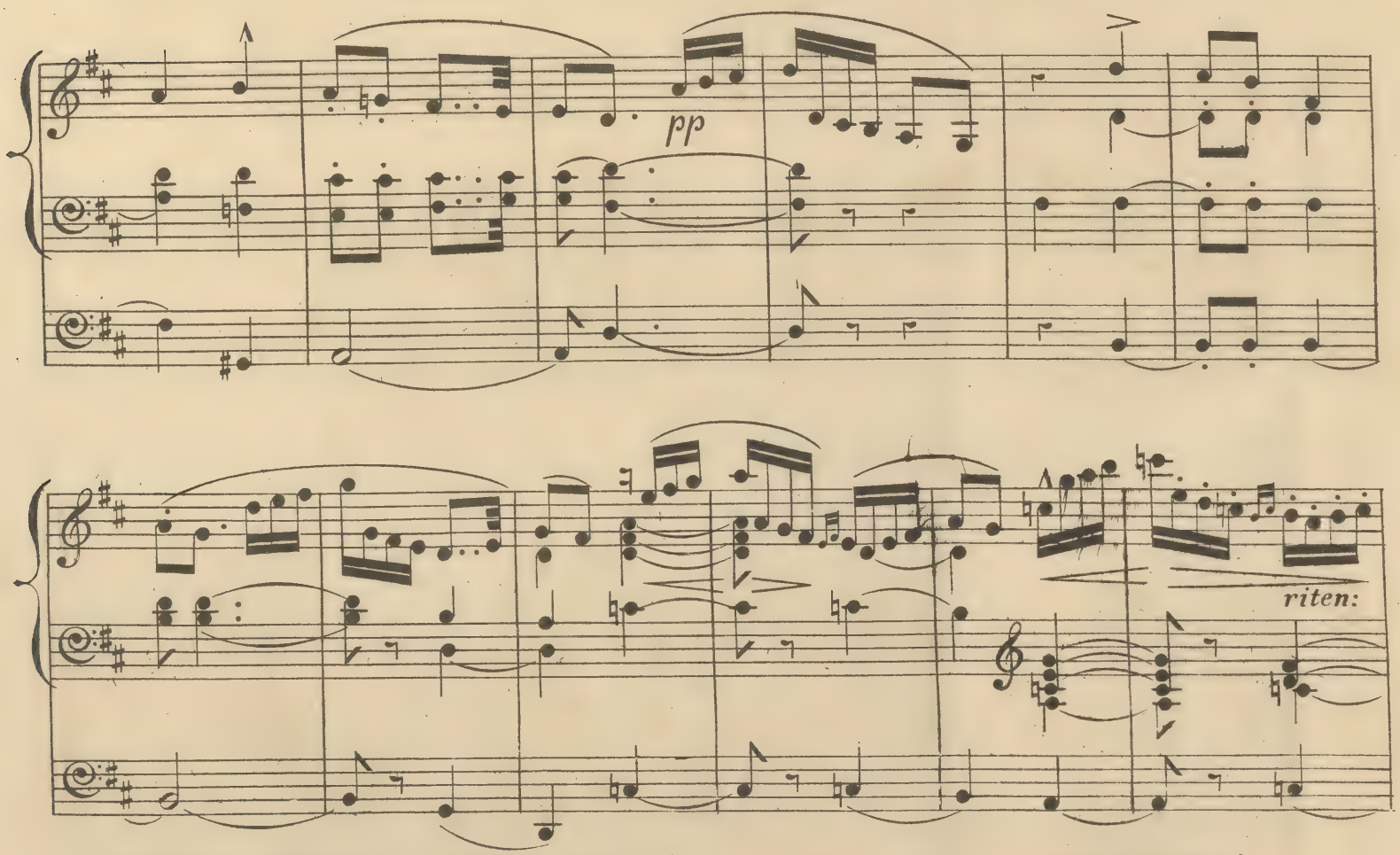
delicatamente.

pp

No. XVI.

ANDANTE.





p

riten:

a tempo.

p

p

f

riten:

a tempo.

LENTO.

p

f

molto ritard:

f

p

Nº XVII.

ADAGIO.

Gr. St. Dn.

Manuale.

Pedale.

p *espress:*

Sw. Rd.

16 feet.

espress:

Rd. off.

add Rd.

p

riten:

a tempo.

molto espress:

Sw.

riten:

Sw. Prin. alone.

Gr.

Gr.

Nº XVIII.

ANDANTINO.

Cremona Solo.

Manuale.

dolce.

p

Sw. Dns.

Pedale.

16 ft.

fz

p

fz

mf

Sw. full.

rf

cres:

p

espress:

f

p Gr.

f

riten:

a tempo.

fp

Sw. full

mf

rf.

cres:

p

espress.

f

f

p Gr.

riten:

a tempo.

sotto voce.

Sw.

ri - - te - - nu - - to.

No. XIX.

ANDANTE.

Manuale.

p dolciss:

Gt. coupled to Sw. throughout.

Pedale.

16 coupled.

p

p

p

mf

ritard:

a tempo.

p

pp espress:

p

riten:

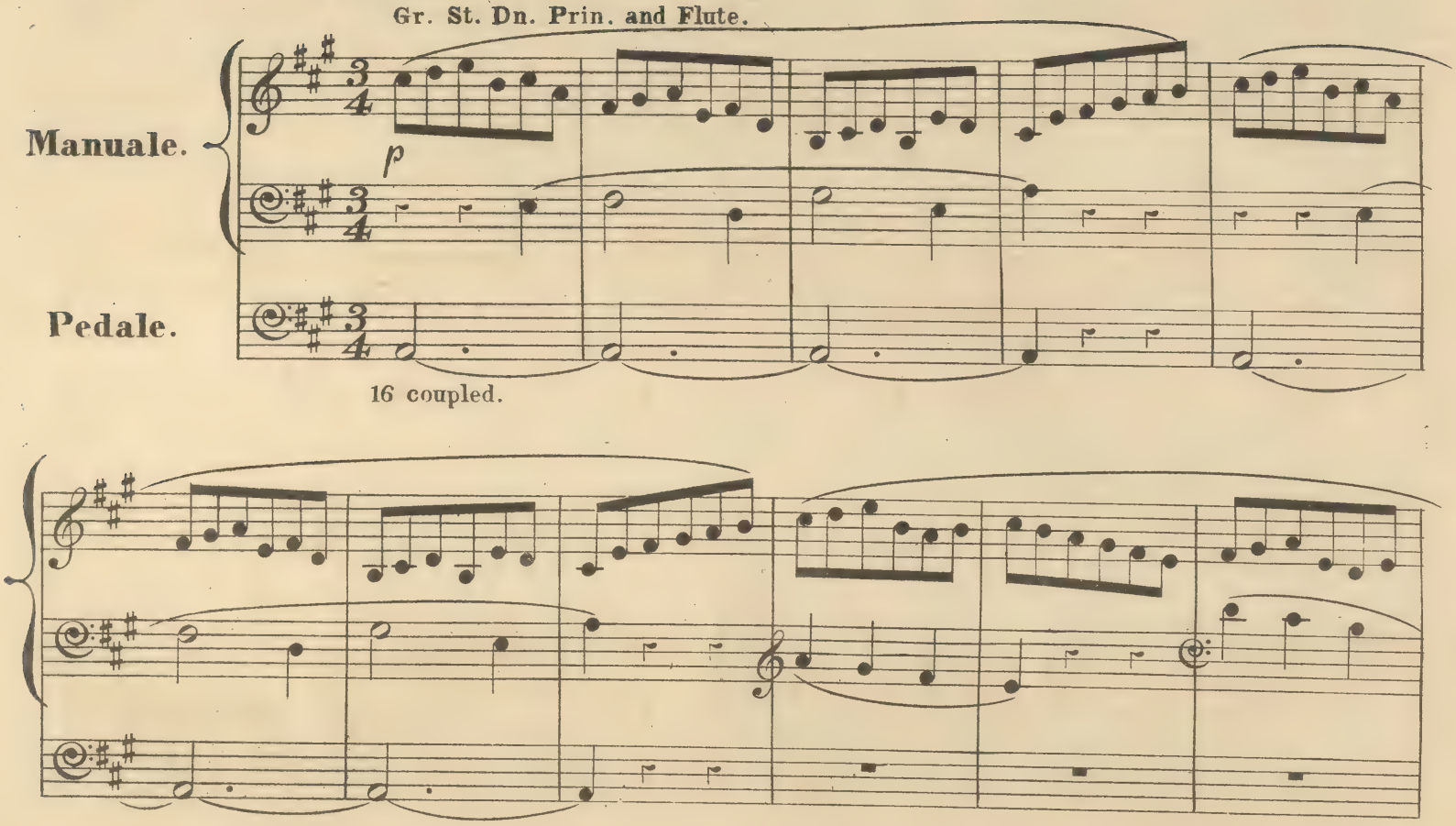
pp

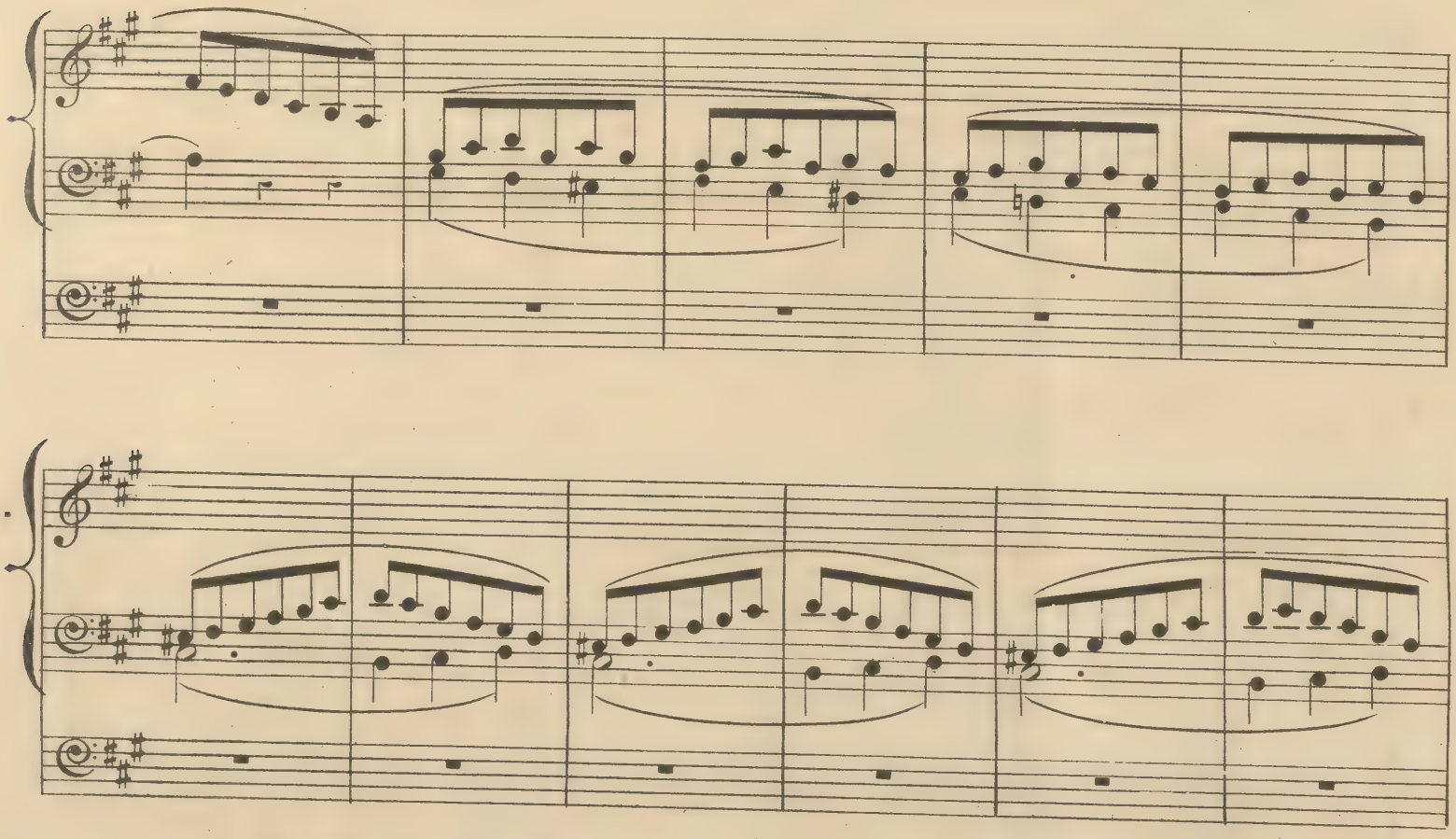
a tempo.

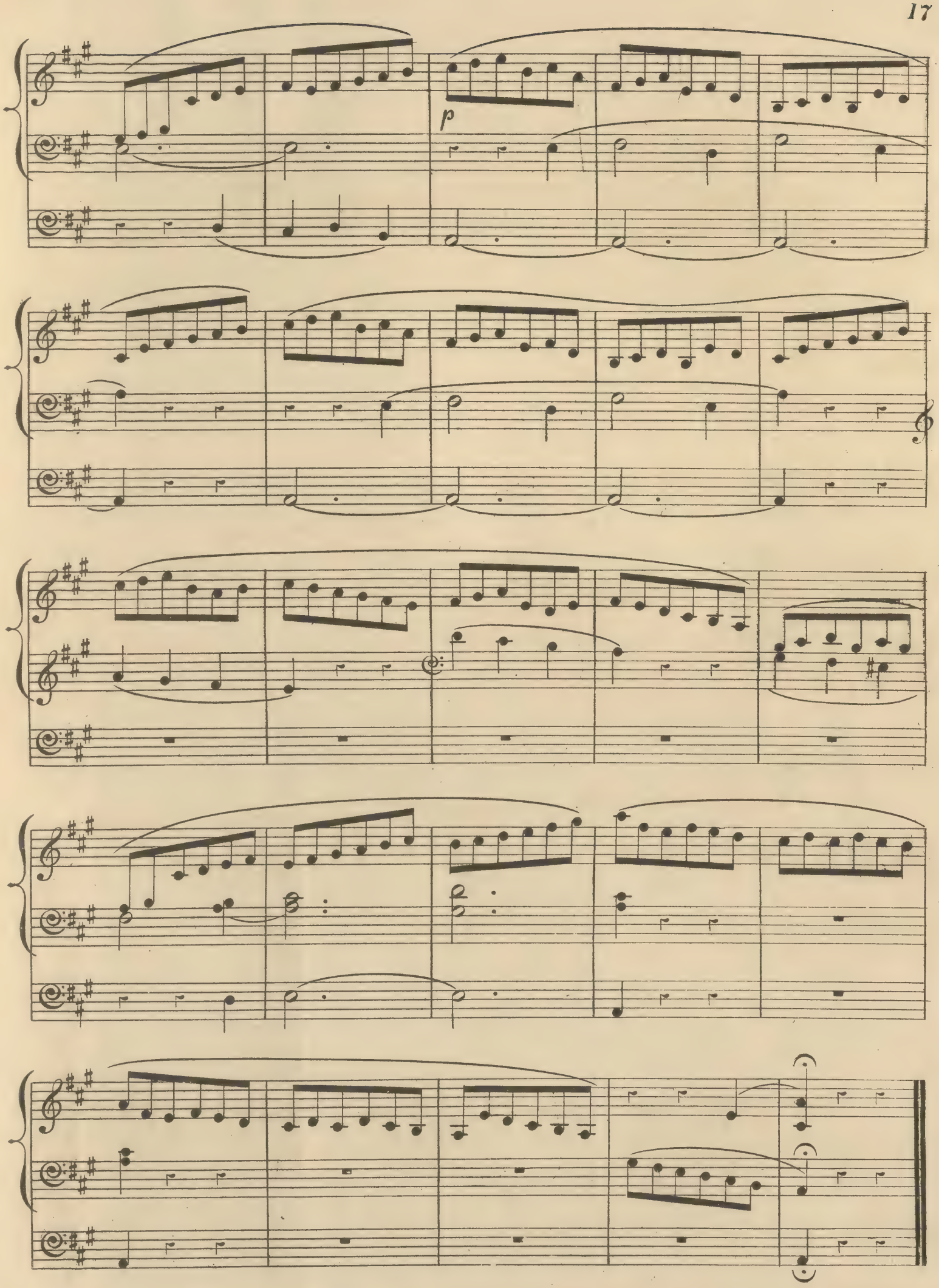
Nº XX.

VIVACE.

Gr. St. Dn. Prin. and Flute.






p

Nº XXI.

LENTO, CON TENEREZZA. (♩=80.)

Gr. Clarinet.

Manuale.

Sw. Dns.

p

Pedale.

16 ft.

p

en augmentant.

5

fz

mf

f espress:

riten:

p

fp

p

fp

riten:

LENTO.

Sw.

Gr. St. Dn.

Sw.

Nº XXII.

ALLEGRETTO. (♩.=100.)

Sw. soft Reed.

Manuale.

Pedale.

Gt. O. Dn.

16 feet.

Sw.

fz

Gr. S. Dn.

Gr. O. Dn.

Sw.

Gr. S. Dn.

fz

pp

rf

Sw.

pp

Gr.

No. XXIII.

ALLEGRETTO COMMODO.

Manuale.

Pedale.

p Gr. S. Dn.

Sw. Dns. and Prin.

mf

Gr. S. Dn.

Sw. Dns. and Prin.

p

Gr. Dns. to Sw. full.

Coupled.

mf

add Prin.

cres:

Fifteenth.

f

Full.

p Sw. p Gr. S. Dn. p Sw. p Gr. S. Dn. f Sw. p Gr. S. Dn.

p Sw. Dns. and Prin.

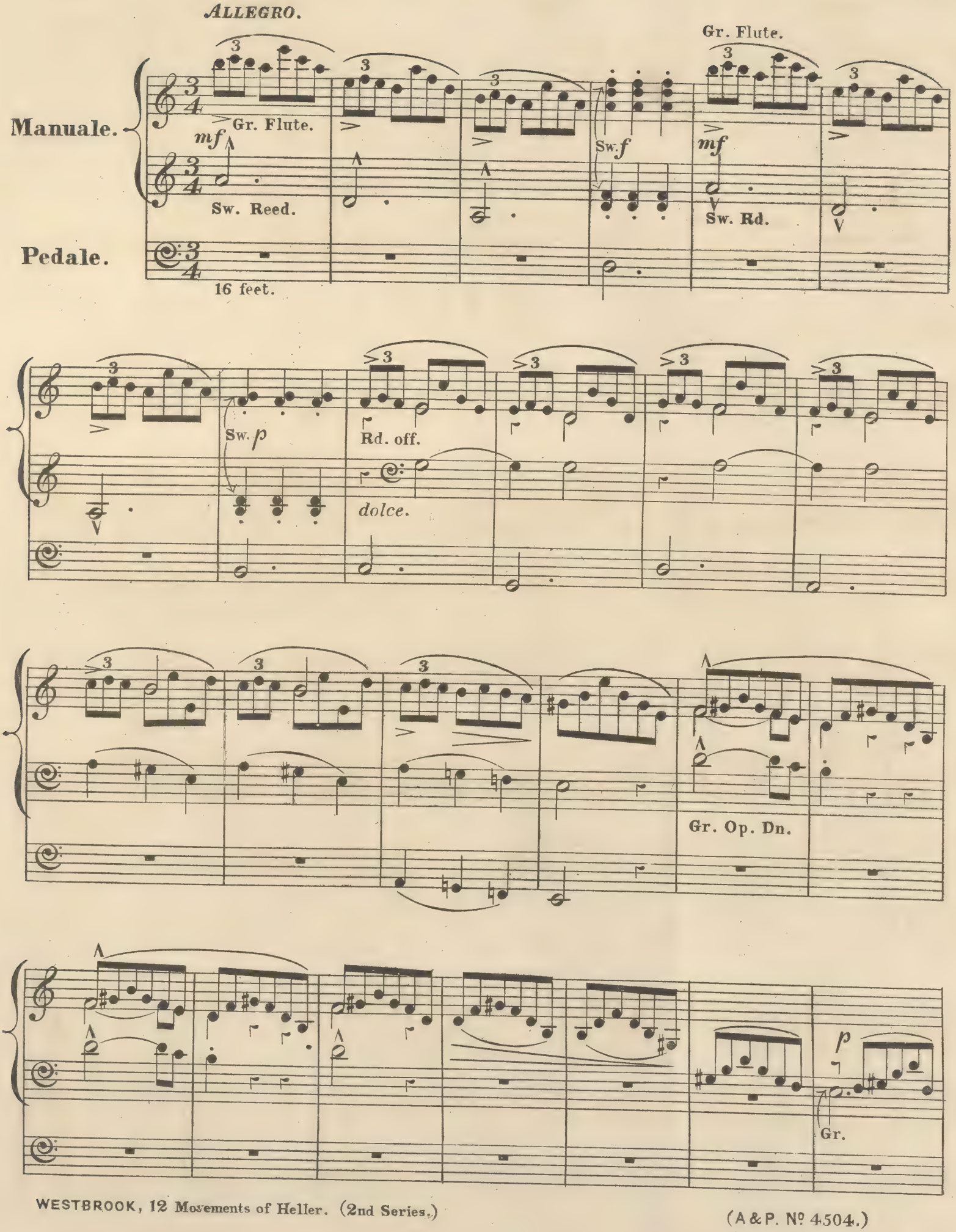
mf Gr. St. Dn.

con moto. Sw. with 1 Reed. mf Gr. dolce. Sw.

Sw. Gr. Sw. Gr. Sw. Sw. Gr. Sw.

Nº XXIV.

ALLEGRO.



add Rd.

mf

Sw.

con grazia.

mf

f

Sw.

p

Rd. off.

p

Gr. coupled.

f

VIVO.

Sw.

p

pp

mus 371822
7

FANTASIE

C-moll

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componirt
von

ADOLPH HESSE.

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(CONSTANTIN SANDER.)

FECL 1259.

Lith. Anst. von C. G. Röder in Leipzig.

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NOVELLO, EWER & Co.
BERNERS ST & 35, POULTRY

FANTASIE.

Adolph Hesse, Op. 22.

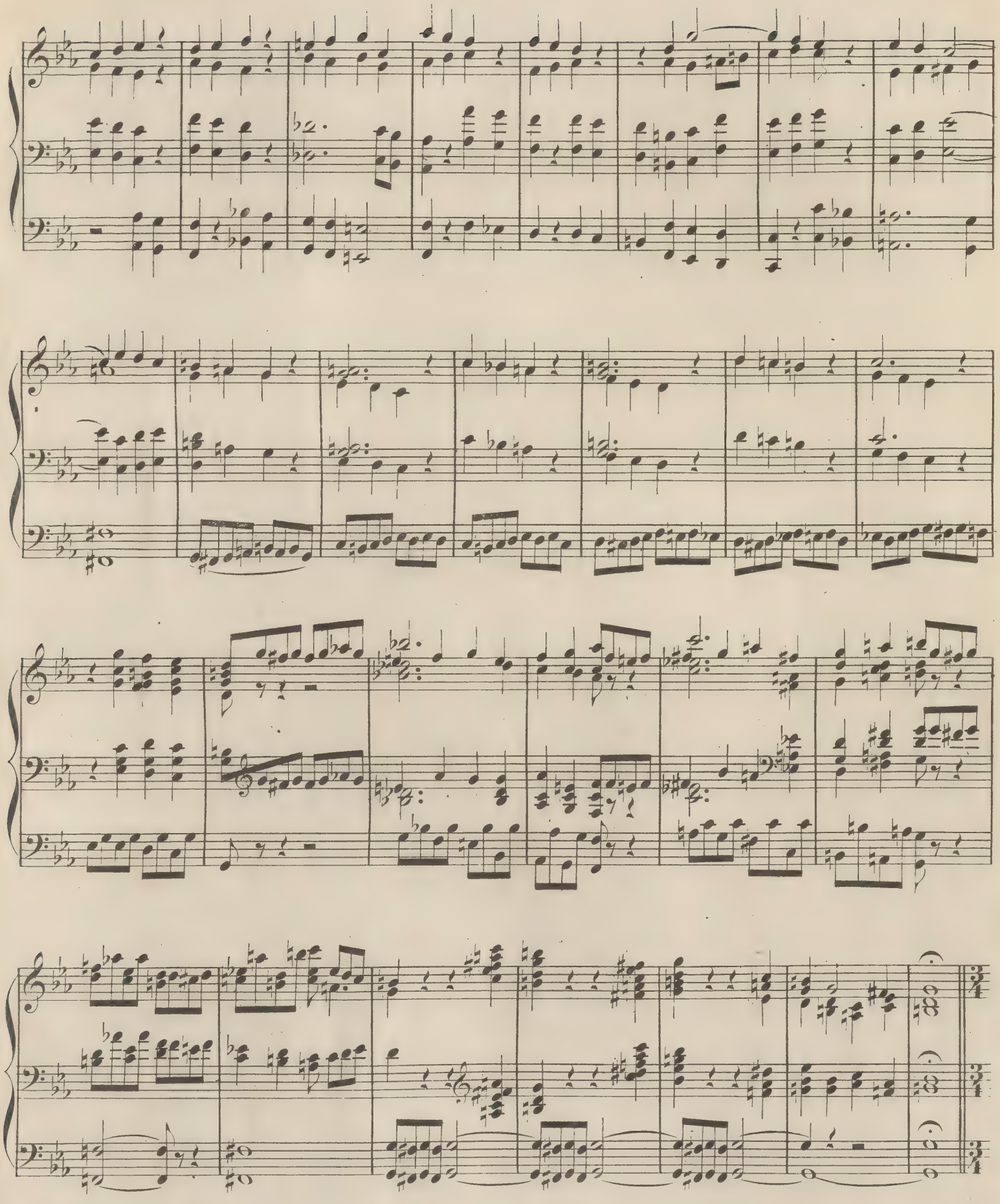
Adagio. *Volles Werk:*

Manual.

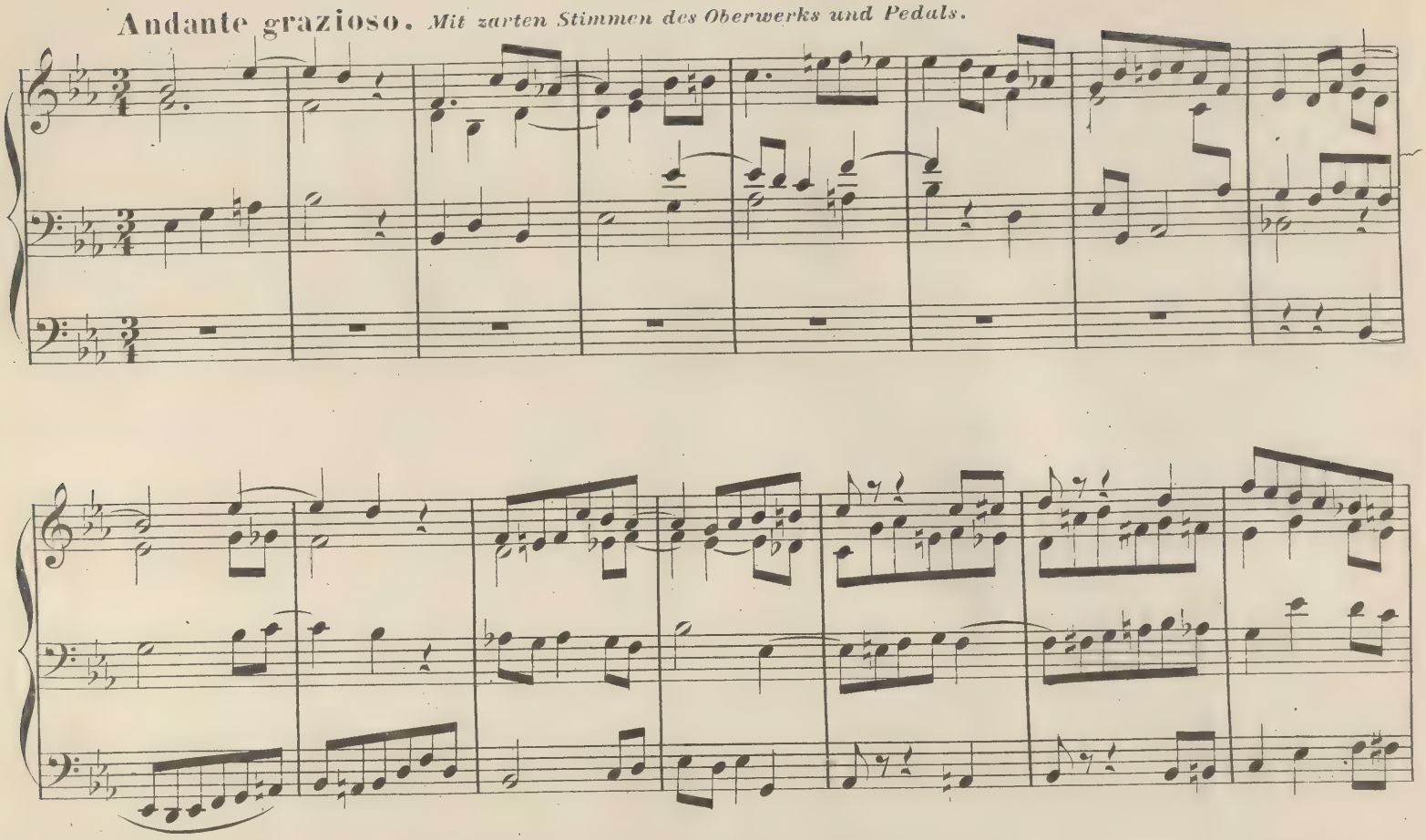
Pedal.

Stich und Druck der Röder'schen Officin in Leipzig.

F. E. C. L. 1259.



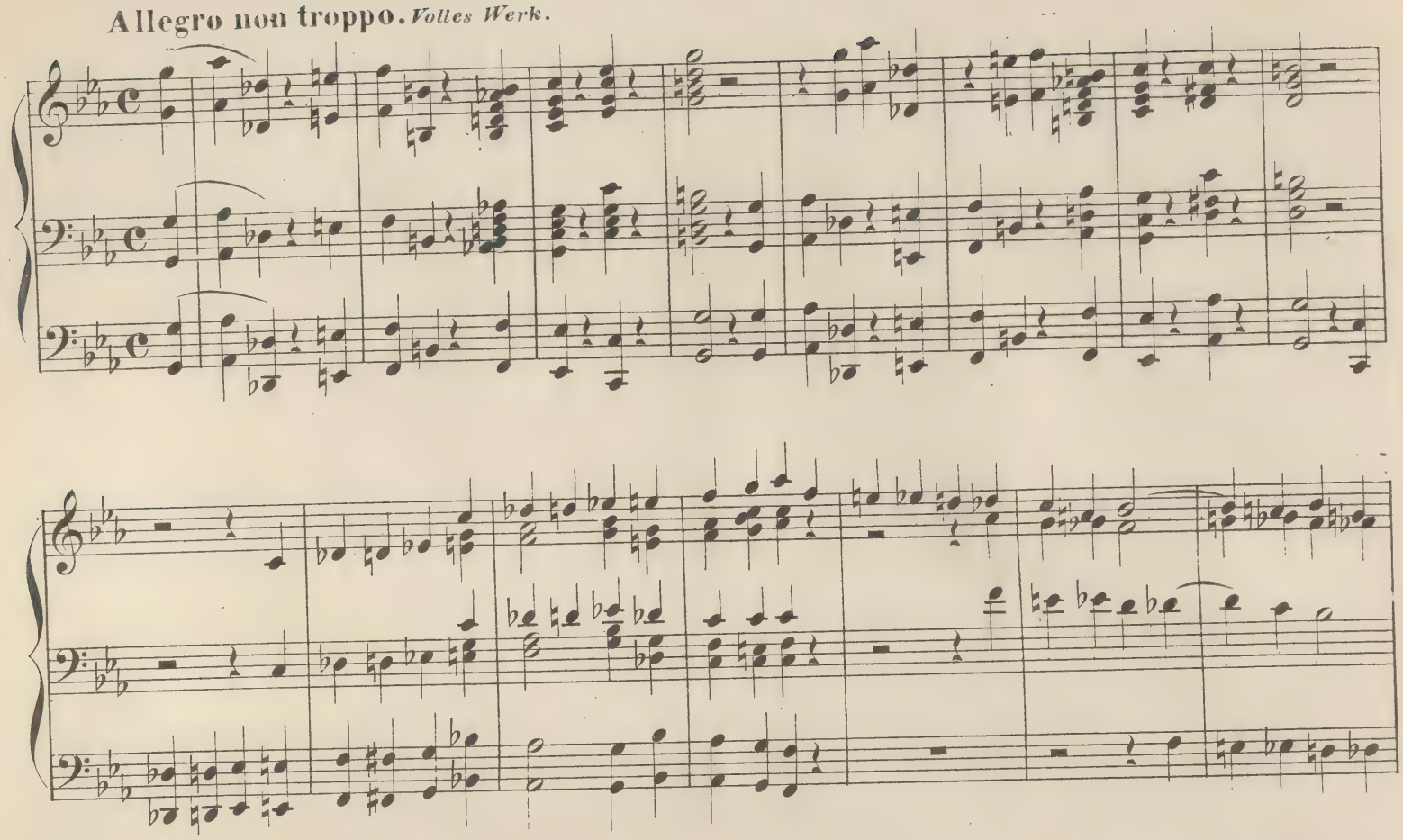
Andante grazioso. *Mit zarten Stimmen des Oberwerks und Pedals.*



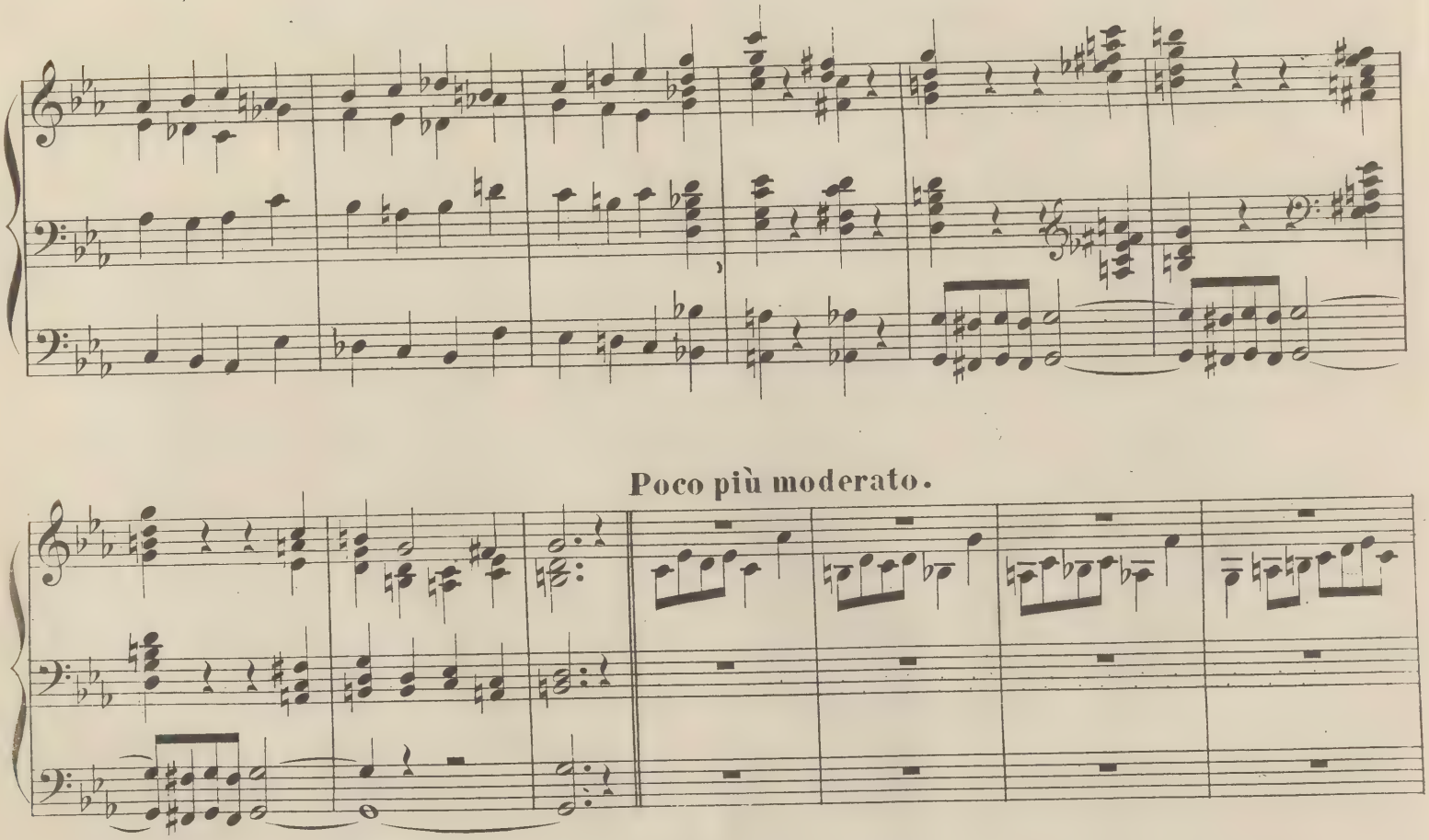
pp

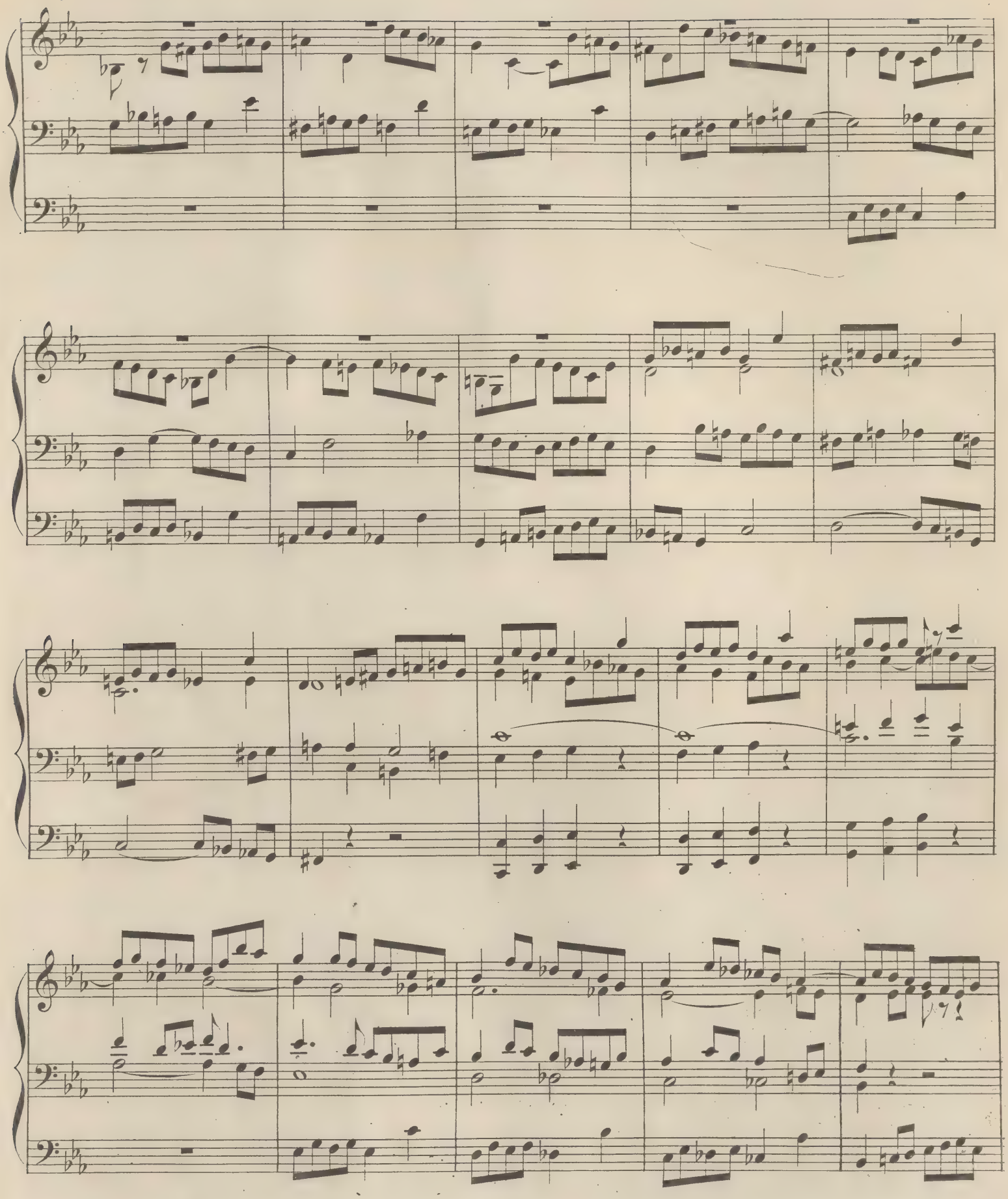
ri - tar - dan - do

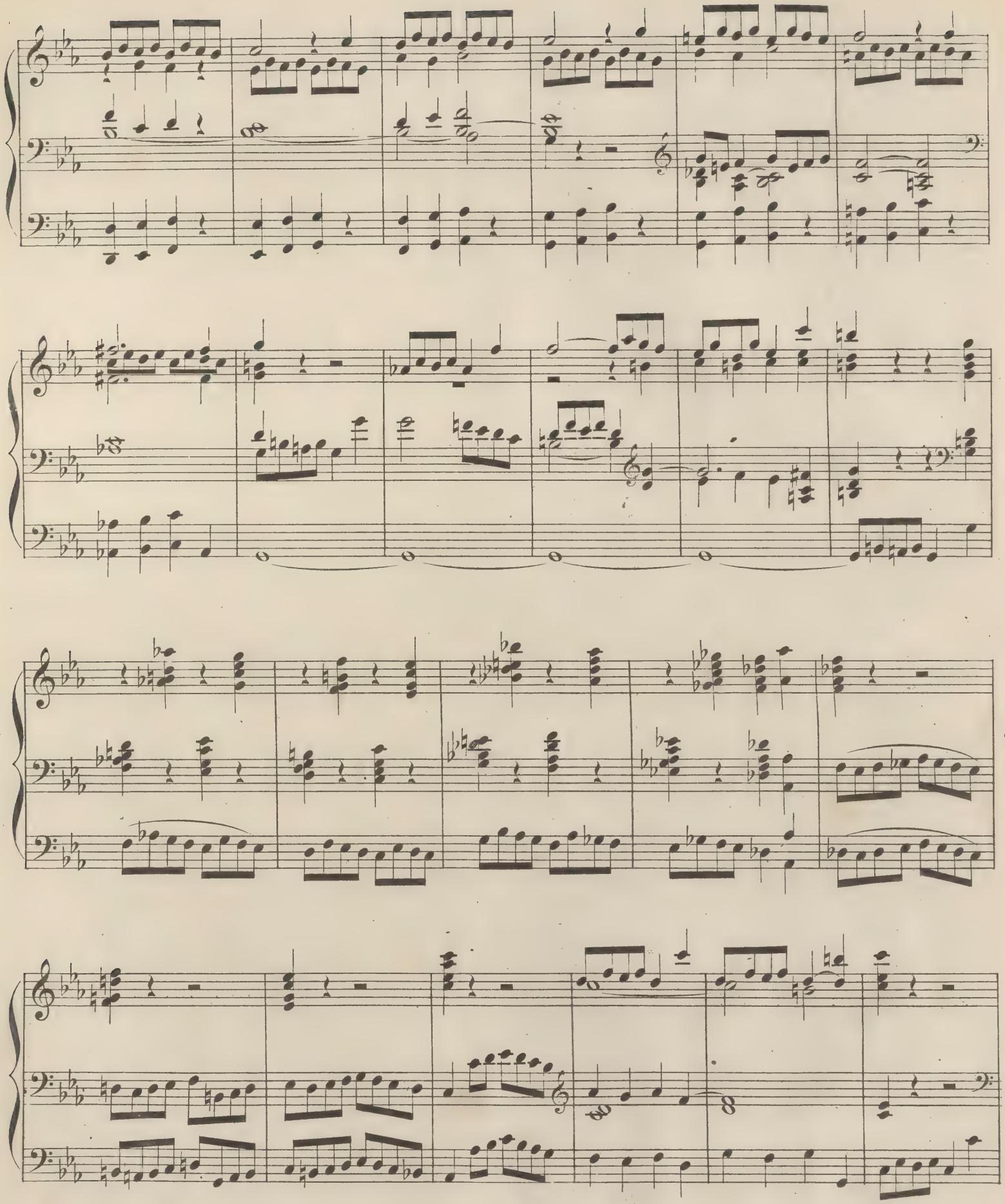
Allegro non troppo. *Volles Werk.*

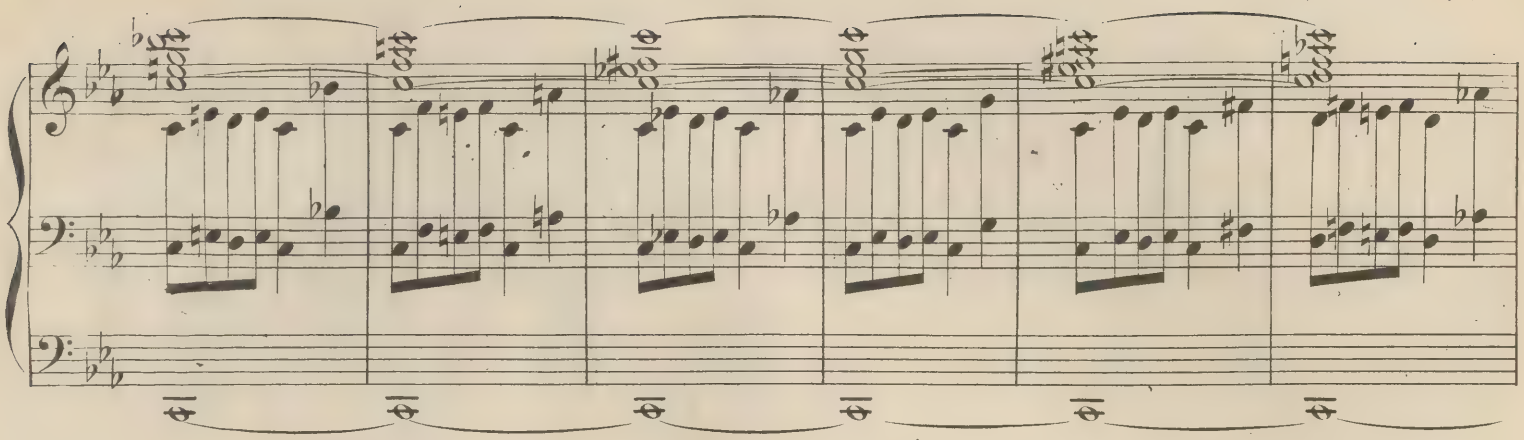


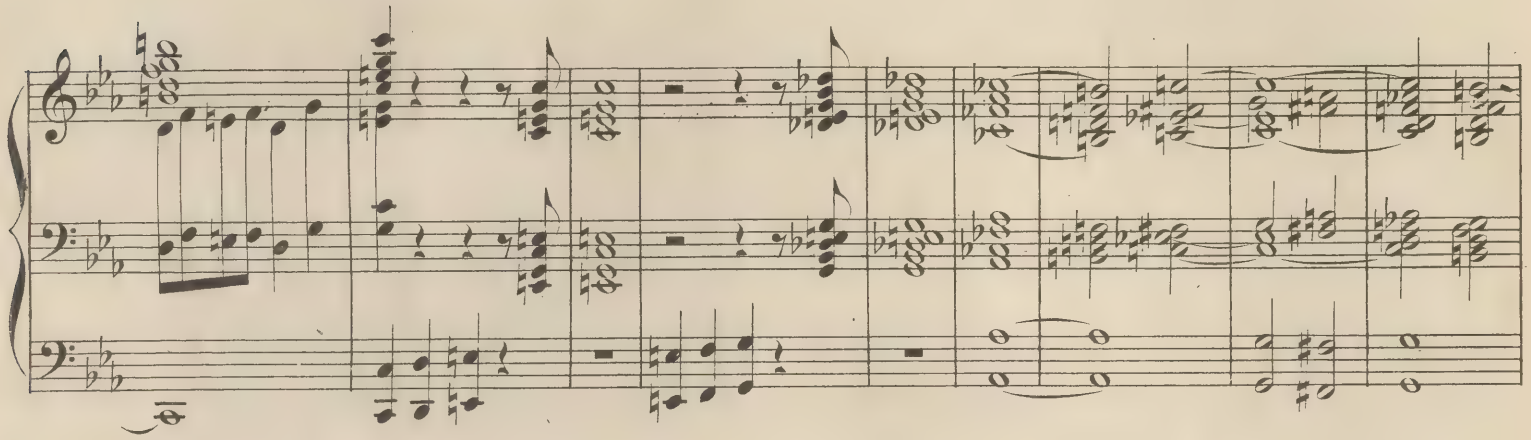
Poco più moderato.

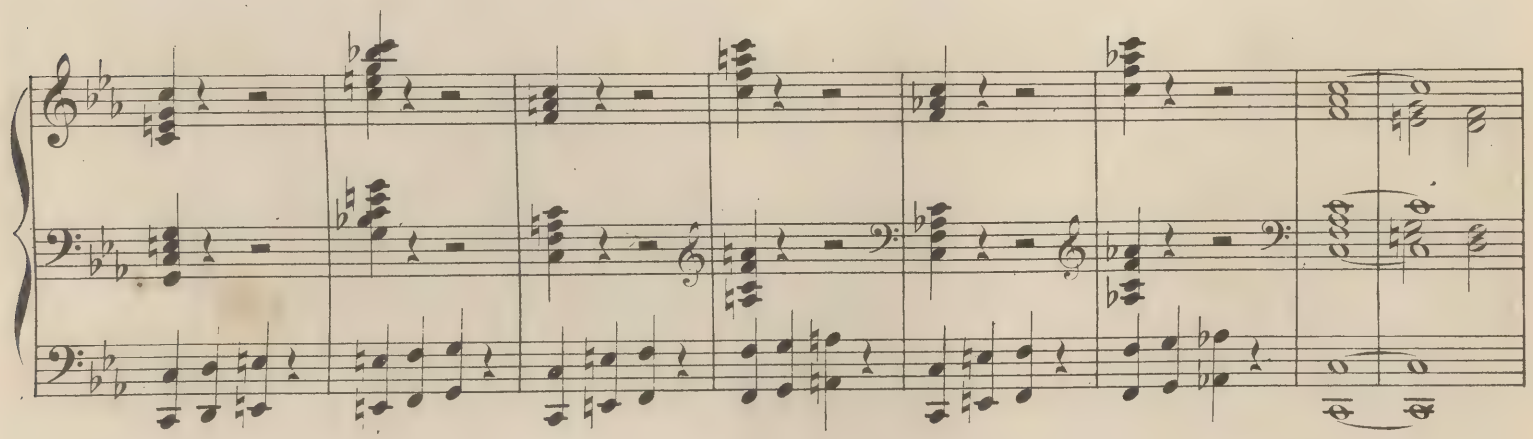


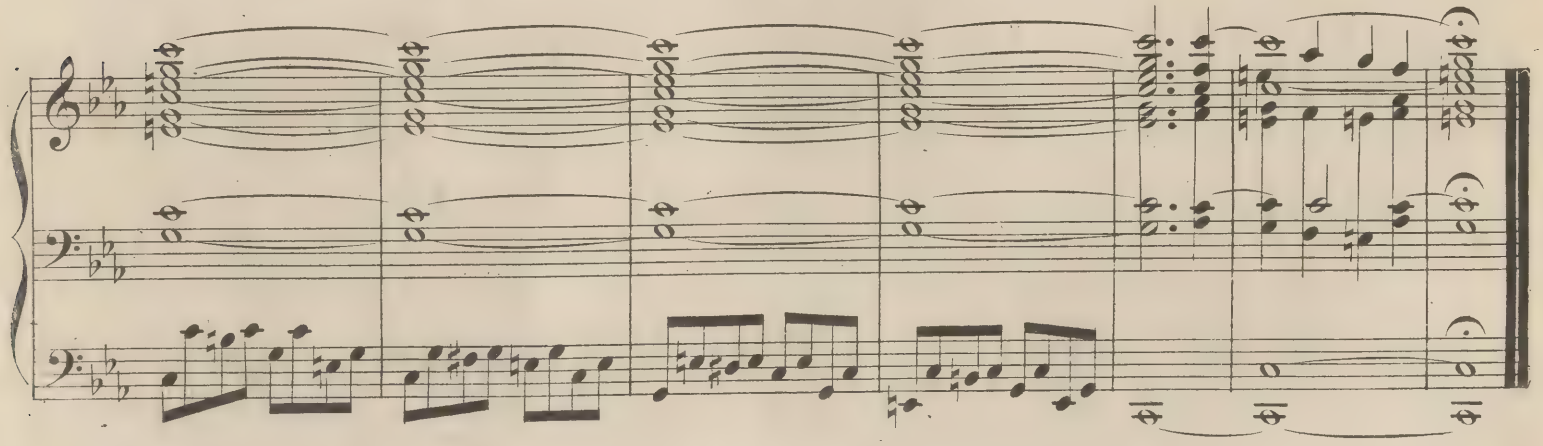












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(R means right foot, L left foot— H. heel— T. toe.)

MODERATO.

No 1.

PEDALS.

ANDANTE.

No 2.

PEDALS.

ADAGIO.

Nº 3.

PEDALS.

No. 4.

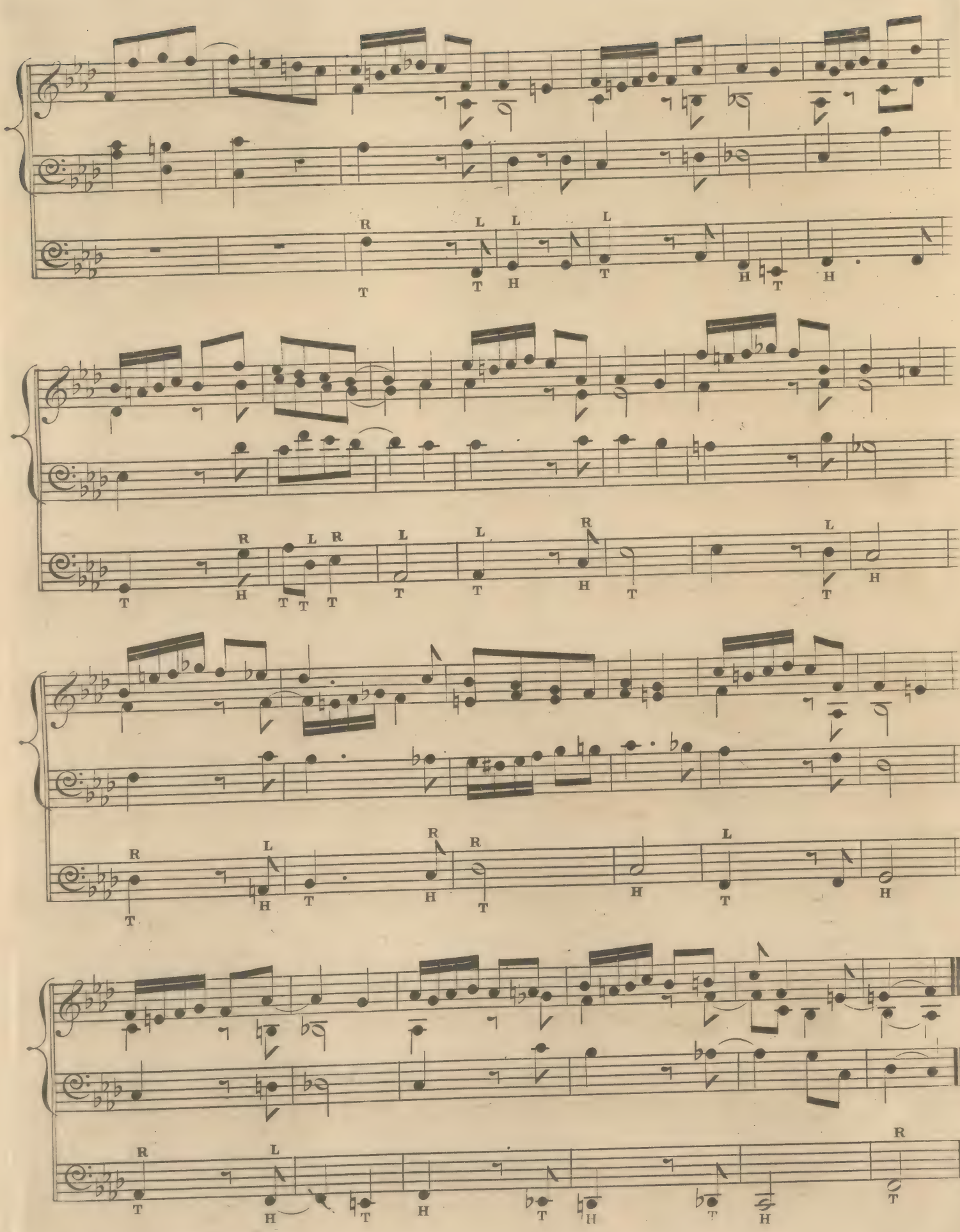
ALLEGRETTO.

PEDALS.

No. 5.

ALLEGRETTO.

PEDALS.



MODERATO.

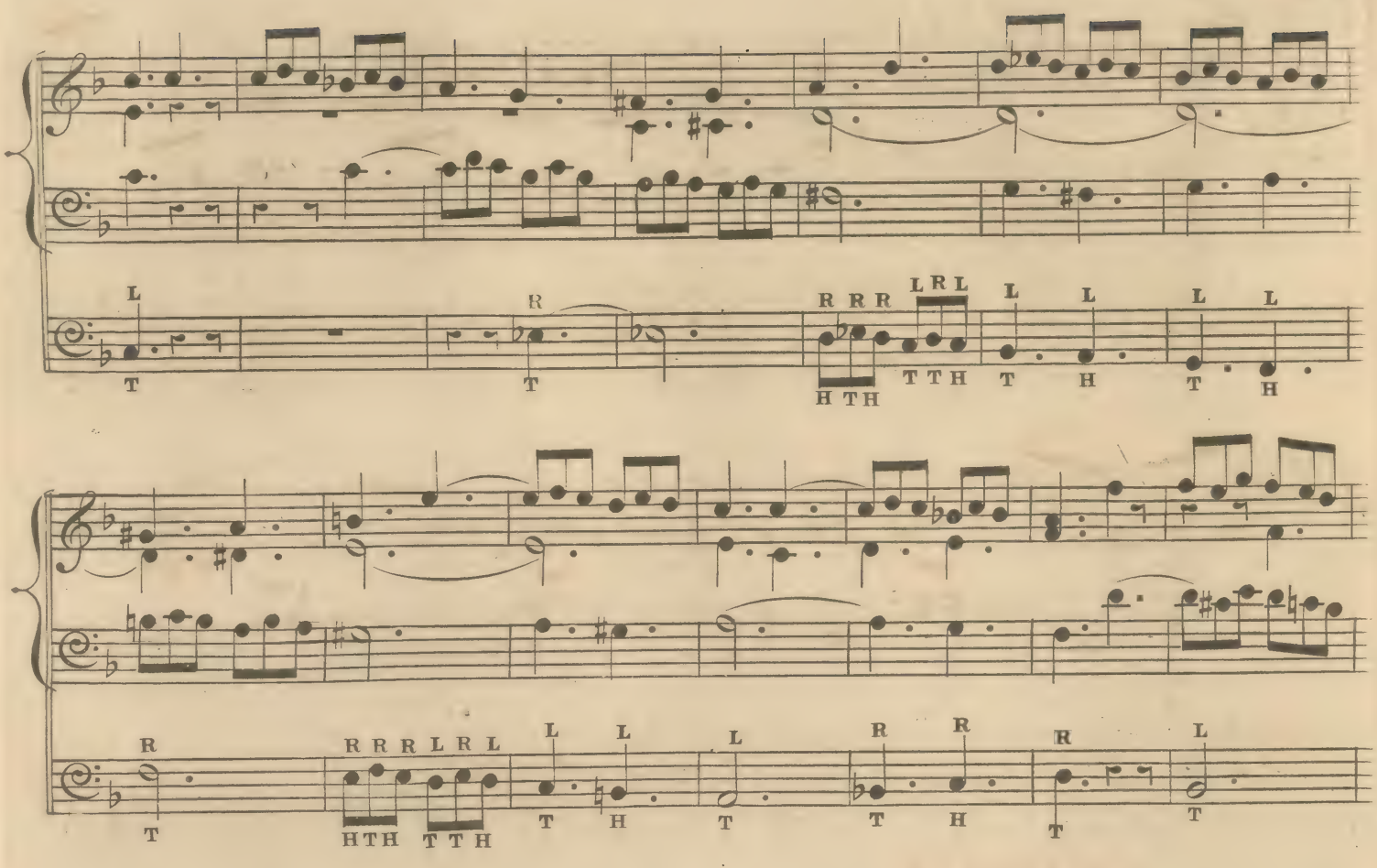
№ 6.

PEDALS.

ALLEGRETTO.

№ 7.

PEDALS.



Hesse, 12 Organ Studies.

ALLEGRETTO.

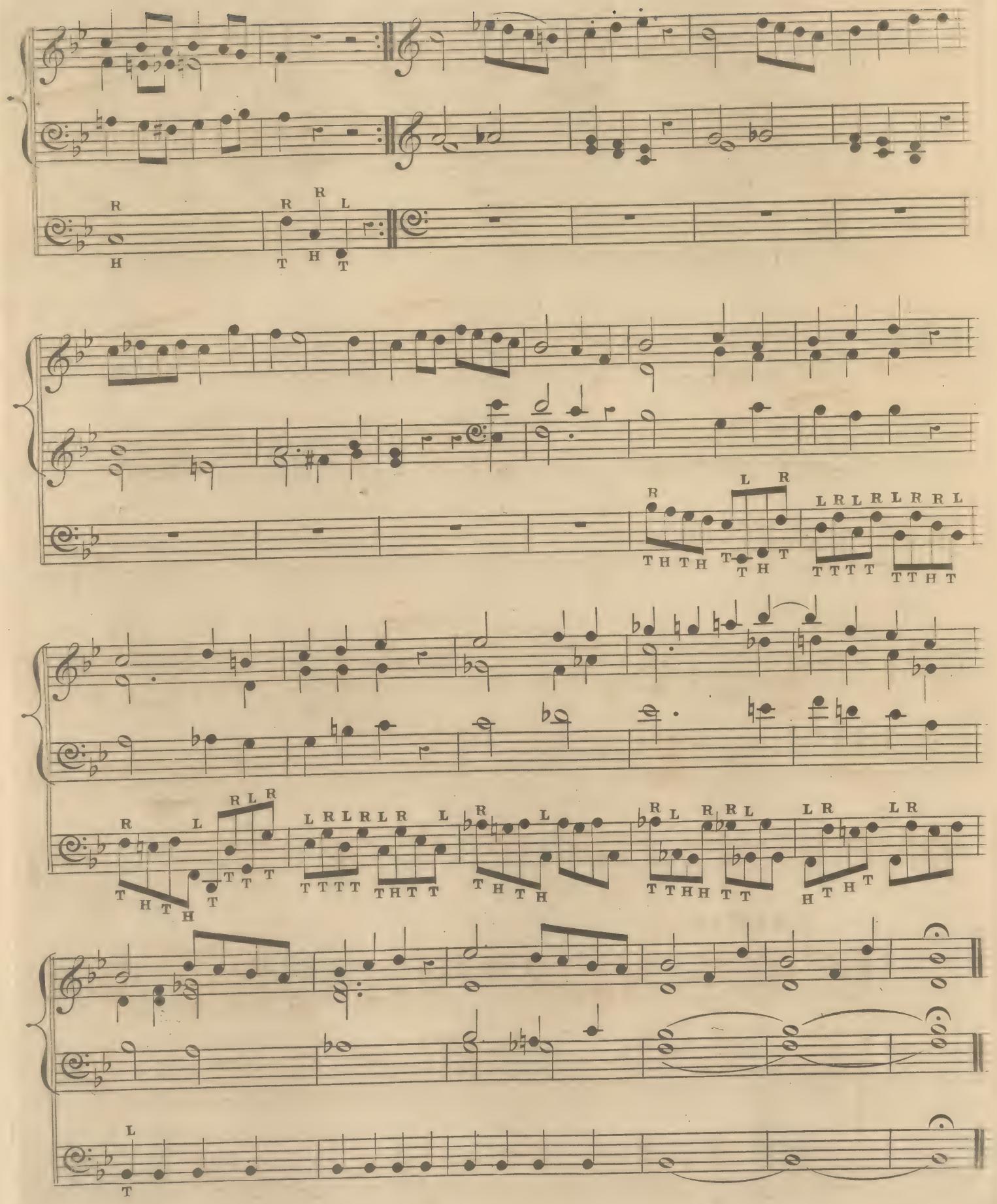
No 8.

PEDALS.

ANDANTE.

No 9.

PEDALS.



ANDANTINO.

No 10.

PEDALS.

ri - - - - - tar - - - - - dan - - - - - - do

ANDANTINO.

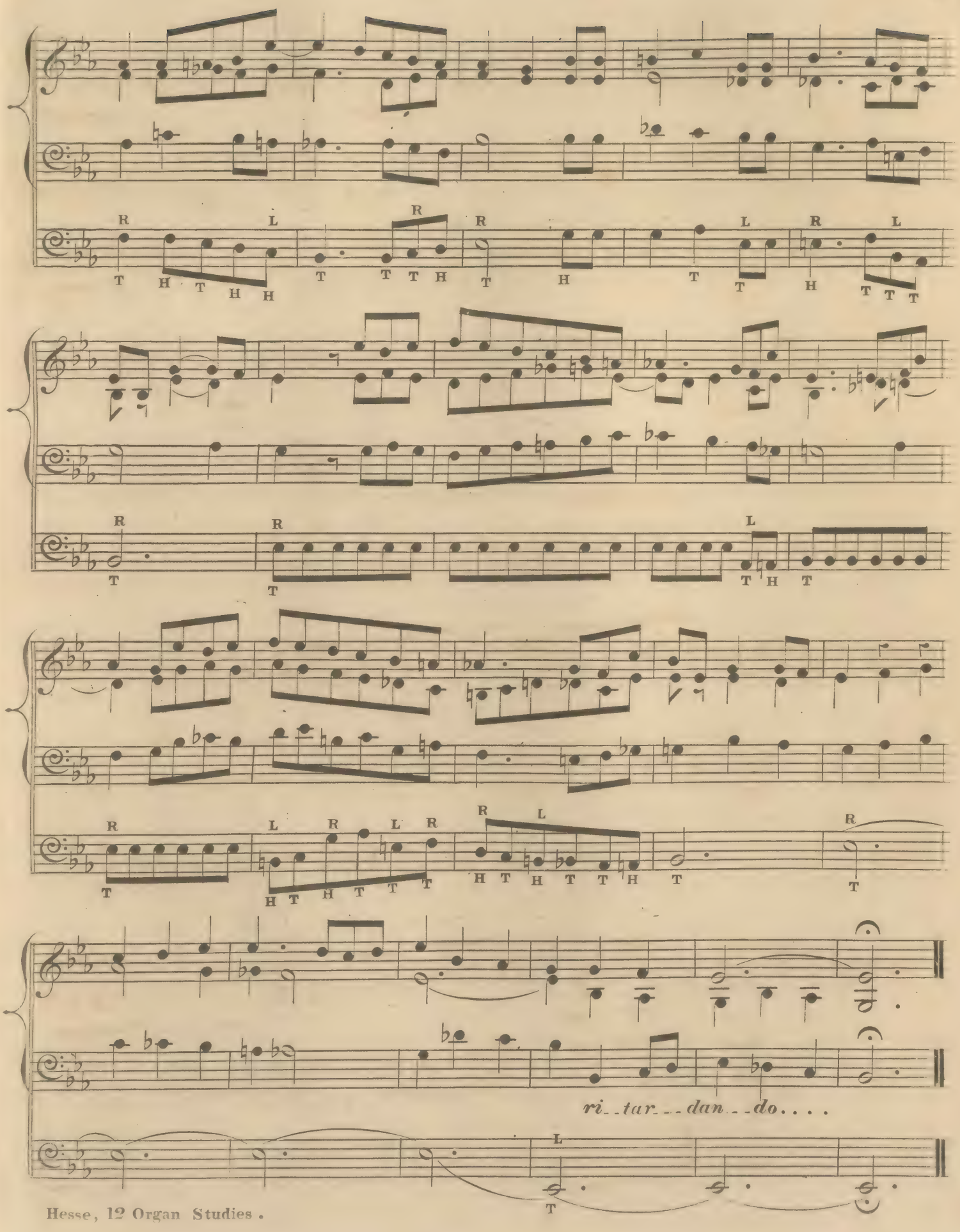
No II.

PEDALS.

ANDANTE.

№ 12.

PEDALS.


ri_tar_dan_do....

rcm 37184
9

103

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for the

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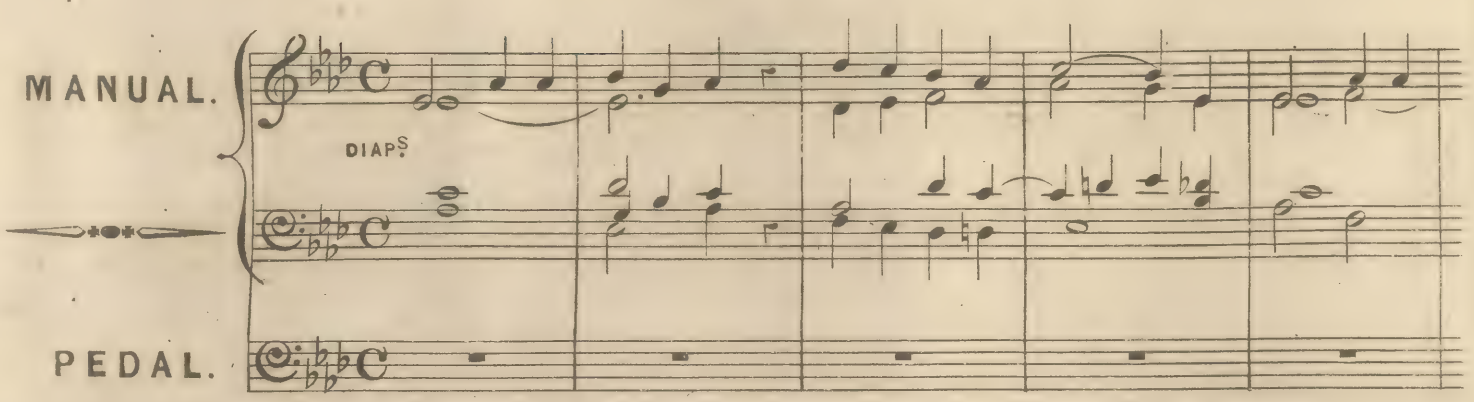
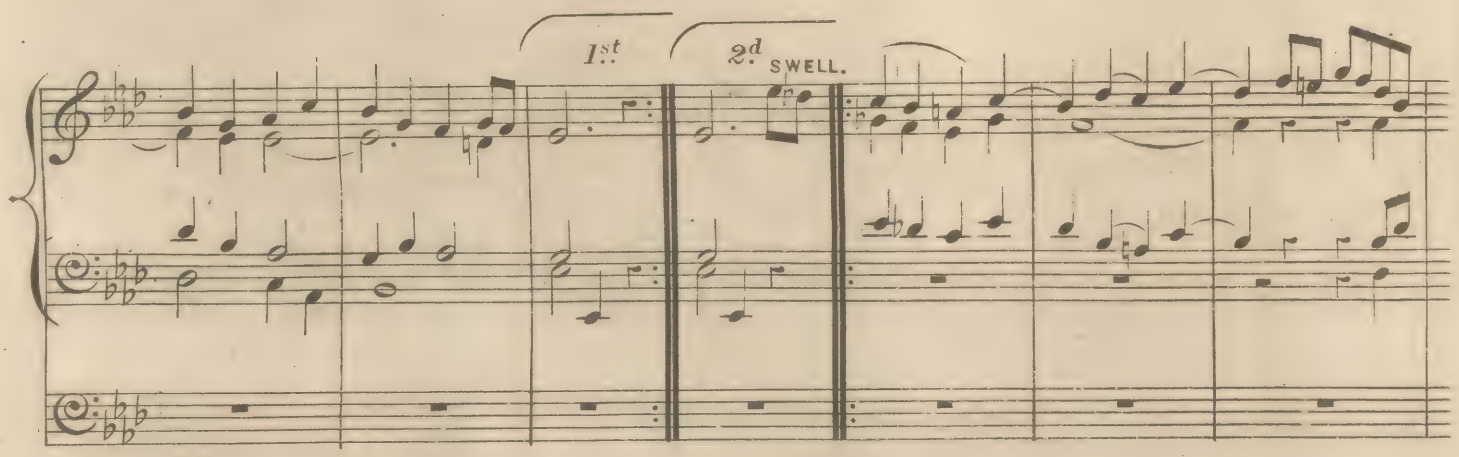
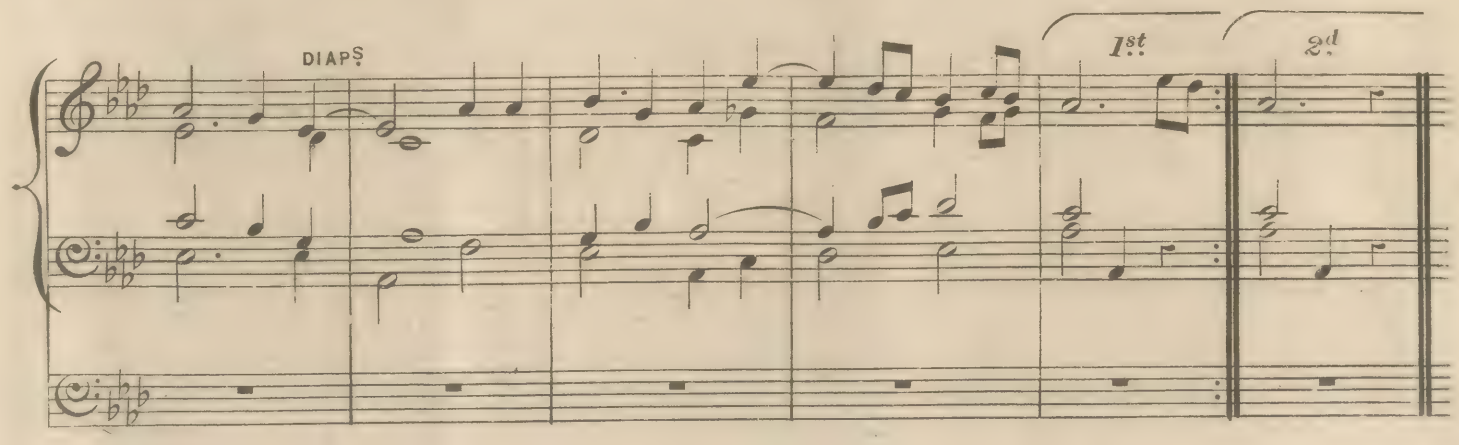
Op. 34.







DIAPS & PRINC

legato.

VAR. I.

1st 2d

1st 2d

VAR. II.

SWELL.

1st

2d

DIAPS

1st

2d

DIAPS PRIN.

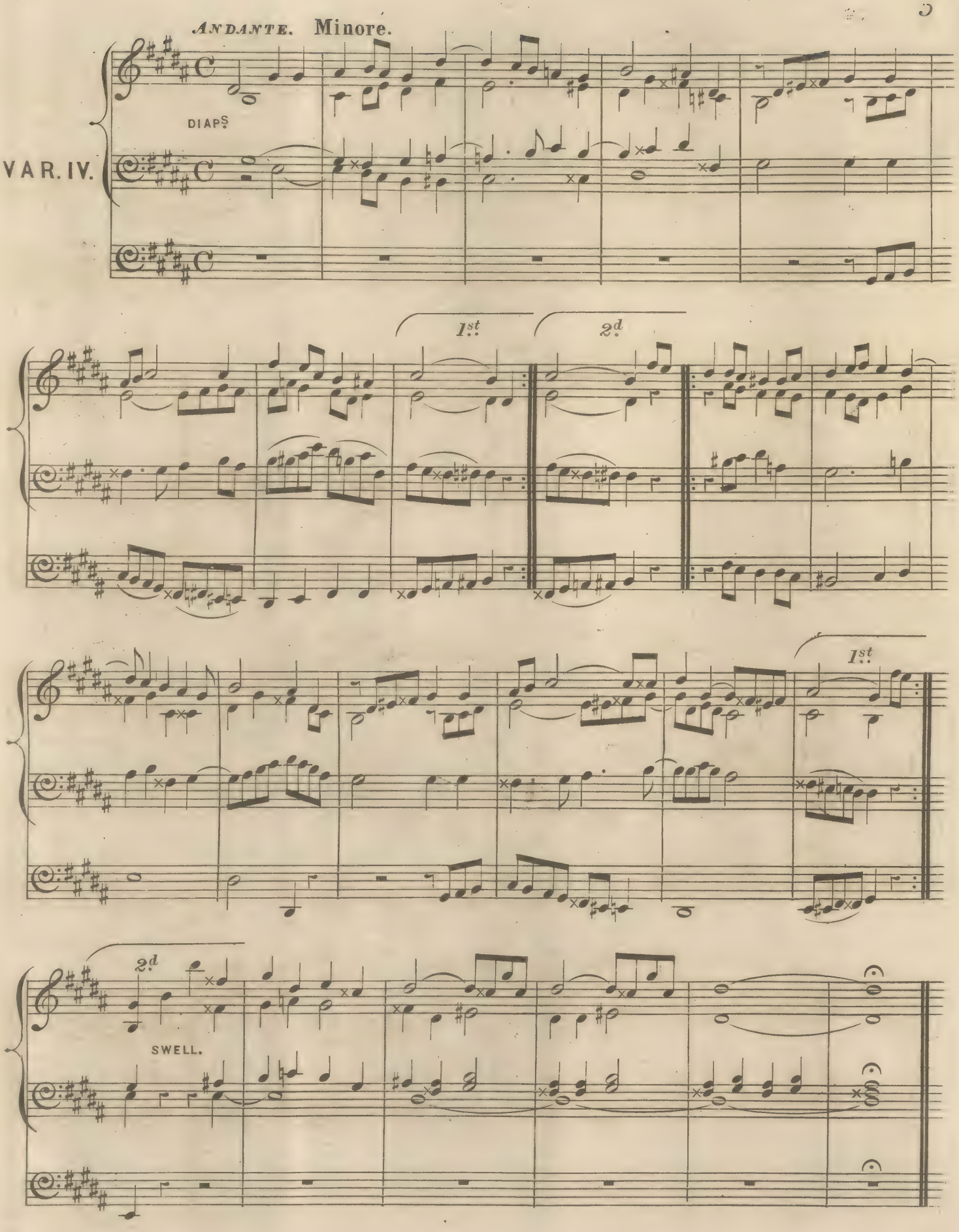
VAR. III.

1st

2nd

1st

2d


ANDANTE. Minore.
VAR. IV.
DIAPS
1st
2d
1st
2d
SWELL.

FULL ORGAN.

con fuoco.

VAR. V.

1st

2d

1st

2d

THE WIDOW OF NAIN,

(DER JÜNGLING VON NAIN,)

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P. von LINDPAINTNER,

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OPINIONS OF THE PRESS.

From *The Times.*

"The *Widow of Nain* is a short sacred oratorio, founded upon a passage in the Gospel of St. Luke, relating the miracle by which the Saviour restores the widow's son to life. There is no attempt at elaboration in the music, which relies for its effect upon the simplest and most unaffected forms of expression. It is, nevertheless, admirably written for the voices, both solo and in choir, and the orchestral scoring betrays the hand of a master. Some of the pieces are likely to become popular, more especially two airs ('Weep on, mother,' for *contralto*, and 'Weep thou not the loss of thy beloved,' for *soprano*), which are remarkable for the beauty and flow of their melody. There are two quartets, in which the vocal part-writing is equally pure and skilful, while the choruses, though brief and unpretending, contain points of imitation that show Herr Lindpaintner to be thoroughly familiar with the fugal style. The German text of the *Widow of Nain* has been ably translated into English verse by Mr. Desmond Ryan. The execution (Misses Birch and Dolby, Messrs. Reichart and Pischek taking the solo voice parts) was irreproachable; the performance scarcely occupied three-quarters of an hour, and the favourable impression produced by the work was demonstrated in the very liberal applause bestowed upon Herr Lindpaintner at the conclusion."

From *The Morning Advertiser.*

"The great merit which Herr Lindpaintner has displayed, both as an efficient conductor and a sound musician, has very naturally led the public to wish for a closer acquaintance with him as a composer. Hitherto we have had but little opportunity for this, the selections from his works having consisted merely of a concerto, and one or two overtures; but the production of his Cantata has amply remedied this defect. The opening chorus has by no means a common-place theme, nor is it ill-constructed. The quartett which follows is well written for the voices, and is melodious and graceful. The air, 'Weep on, Mother,' and the recitative containing the words which announce the miracle, are about the most effective. The former was sung by Miss Dolby with much tenderness, and the latter finely declaimed by Herr Pischek, although his defective pronunciation somewhat detracted from his success. Miss Birch was tolerably efficient in the soprano air, 'Weep not thou the loss,' the last movement of which is exceedingly spirited, and if the accompaniments were more calculated to sustain the voice, would be one of the best things in the Cantata. The baritone solo which follows is flowing in melody, and has a calm religious tone about it, which is very pleasing; and the finale is broad and impressive."

From *The Morning Herald.*

"The subject of the new Cantata by Lindpaintner is indicated by the name it bears. The miracle, as related in St. Luke, has been paraphrased by a German poet, whose apostrophic stanzas grow out of the verses of Scripture which narrate the miraculous restoration to life of the widow's son, of Nain. Herr Lindpaintner has set these stanzas in a very effective manner, while the absolute quotations from the New Testament are put into recitative, and assigned to the several vocalists as prefaces to the airs or choruses which the words have suggested. The music is light and melodious in its character, and has no pretension whatever to grandeur or profundity. It is, however, eminently pleasing, and will be sought for, we imagine, by private societies, where music of a tolerably easy complexion, and of a moral or religious tendency, is in request. Over-elaboration has been eschewed; but at the same time both dramatic design and dramatic treatment are distinctly visible. The Cantata is easy, without being common-place, fluent without being verbose; and the music altogether is smooth, elegant, and agreeable. The choruses, principally declaratory of the power and wisdom of God, or of his manifold goodness, are broad and natural effusions, exceedingly well written for the voices. The two quartets, 'Without armour glist'ning' and 'Save us, a light awakes from darkness,' the former tributary to the mild and gentle mission of the Saviour, the latter to the sustaining power of pious hope, are harmonized with the greatest delicacy of feeling, and present some charming points of modulation. The duet for soprano and tenor, omitted in the performance of last night, in which the happiness of domestic reunion is depicted, merges into a somewhat operatic form, not too congenial to the situation, but affording some florid exercises for the vocalists. Of the three airs, that for the contralto, 'Weep on, mother, tears of anguish,' is the most beautiful; and this, a larghetto movement in F minor, merits, as it will no doubt command, universal admiration. A more passionate singer than Miss Dolby, who interpreted it last night, could not have been had to unveil its tender pathos, and the bitter woe which it is its object to breathe. The bass song 'Young man arise,' may also be praised for the dignity of its tone, and for certain transitions appropriately conceived with reference to the words. The Cantata, as a whole, we apprehend, will become popular in the quarters to which we have alluded; and the attention of the societies in question may very properly be directed towards it. The composer was loudly and enthusiastically applauded at the termination."

From *The Sunday Times.*

"The fourth concert of this society was given on Wednesday evening, at Exeter Hall, to a crowded audience. The most interesting feature in the first part of the concert was Herr Lindpaintner's Cantata of *The Widow of Nain*, which had never before been heard in this country. The talented composer himself conducted his work, of which the vocal solos were efficiently executed by Miss Birch, Miss Dolby, Herr Reichart, and Herr Pischek. Whatever opinion may be entertained of this Cantata by those who insist on feeling as essential to excellence in composition, there can be no doubt as to the skill displayed by the composer in his scientific combinations. Some of the airs are simple and effective; of these 'Weep on, mother,' sung by Miss Dolby; and 'Weep thou not the loss,' by Miss Birch, were warmly applauded. There is a good quartet, finely instrumented, and some well written and broadly-treated choruses, especially that in the *finale*, which was rendered with vigour and precision."

From *The Daily News.*

"Herr Lindpaintner's Cantata, on the subject of the miraculous restoration to life of the son of the Widow of Nain, is a composition of much merit, though it does not display great originality of genius. The story is told in the regular cantata form, in a series of recitatives, airs, and choruses, expressive, first, of grief and lamentation for the young man's death, and then of joy and devout thanksgiving. The musi is purely written, and shows in every part the accomplishe artist. The airs are melodious, flowing, perfectly vocal, an appropriate in expression. One of them in particular, 'Wee on, mother,' for a contralto voice, is truly pathetic, and, wit Miss Dolby's fine singing, made a great impression. Th choruses are masterly, constructed with consummate skill, an containing much grand and beautiful harmony. The final a fugue on two subjects, is a magnificent piece of counterpoin The fault of the whole work however is, that it is too co ventional, and adheres too closely to the received forms a methods of the last century. It has the advantage of bei perfectly clear and easily understood, even on a first hearin We greatly prefer music of this kind, pure, natural, a unaffected, to the crude and laboured attempts at originali so common at present.

From *The Morning Chronicle.*

"The composition chosen was a Cantata, founded b faintly on the few Scripture verses, which indicate the sto of the Widow of Nain. The author of the libretto, whoev he may be, has overlapped the tale in a series of songs a choruses, which assume as they progress a somewhat mono nous character, which seems to a certain extent, though inconsiderable one, to have reacted upon the music. T solos were sung by Miss Birch and Miss Dolby, H Reichart and Herr Pischek. After an adorative chor finely arranged, hailing the Saviour upon earth, comes a gra ful quatuor, full of refined and tender phrases, describing humility of the Son of God, and altering into a jubil chorus, admirably voiced and supported with excellent orch tral effect, to the purport of his ultimate triumph. T joyous strain, however, breaks off, and we have the fune wail for the widow's son—first as a solo, sung in a fu appreciating manner by Miss Dolby, and followed by chorus. This lament is low, broken, and has a sort of qua sobbing sorrow about it, which is very touching. A so 'Weep on, mother,' still allotted to Miss Dolby, prolo the sentiment, and keeps up the broken and modula character of the music—followed, however, by a burs consolation, in a choral recommendation to bear the bo not to the grave, but to the Saviour. There is an emph heartiness and ruggedness in this chorus which gives it true effect of the expression of the kindliness of a ro multitude. Then comes an aria allotted to Miss Bi 'Weep thou not,'—a sort of antitype in words and musi 'Weep on;' a chorus of rejoicing, brisk and spirited; an length the voice of the Saviour pronouncing, 'Young arise, I say to thee,' which Herr Pischek gave with s ble solemnity and sustained dignity of tone. The itself is elevated and noble, and is followed by a chorus o earnest and impassioned nature, which is beautifully voi After a line of recitative, intended apparently to change subject, we have an enthusiastic chorus, describing the b morn of the Saviour's days, suddenly changing to dreadful end, but finishing by an exulting burst of hallelu Herr Lindpaintner has produced a very symmetrical thoughtful piece of music, exceedingly excellent in all concerns voicing and orchestration, and possessing an a able quaintness in the melodies both of air and chorus. work was loudly applauded, and the composer bowed thanks to the audience and to the orchestra and chorus."

No. 5.—AIR.

(Sung by Miss Dolby.)

Weep on, Mother, tears of anguish,
For his breath is newly flown;
Vainly dost thou sigh and languish,
Wailing thy beloved Son!

Weep on, Mother! darkly shrouded,
Cold and stiff now lies the arm
Which prolong'd thy years unclouded,
And defended thee from harm.

Weep, oh! weep! His glances burning
To thine eyes now closed must be!
Life to him no more's returning—
Peace comes never back to thee!

No. 8.—AIR.

(Sung by Miss Birch.)

Weep thou not the loss of thy beloved one;
Love eternal lives beyond the grave!
God's bright angel o'er us watch is keeping,
Till the dead from death's dark night he save.

Weep thou not! tho' bitter sad the parting,
And so sharp the sword that gave the blow,
Still the Lord can soothe thine every anguish:—
Let thy voice in praise and song o'erflow!

Weep thou not! once more the eyes shall brighten;
Thro' the cheeks the living stream shall run;
Speech again shall lend the lips sweet music—
Yes! in the grave Life's victory is won!

No. 10.—AIR.

(Sung by Herr Pischek.)

"Young man! arise I say to thee!"
Oh! word of hope and consolation!
Oh! word of strength! to summon me,
My Saviour! unto my salvation!

And from the grave shall we arise—
Loud thy name shall with praise be sounded,
Hope lends a smile that never dies
From our dear Saviour's love unbounded!

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10

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WITH VARIATIONS

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INTRODUCTION.

MAESTOSO.

PEDALS.

God save. Hesse.

ANDANTE.

Ch. St. D. & Salicet.

without Pedals.

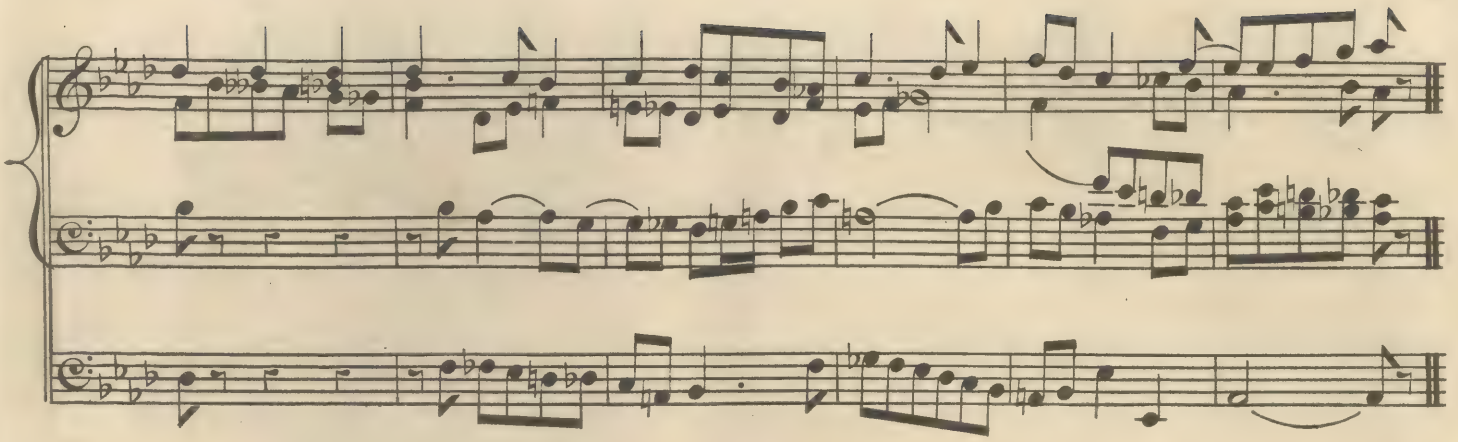
N°. 1. Ch. D. & Pr.

1st time

Pedals. D. & Dble D.

2d time

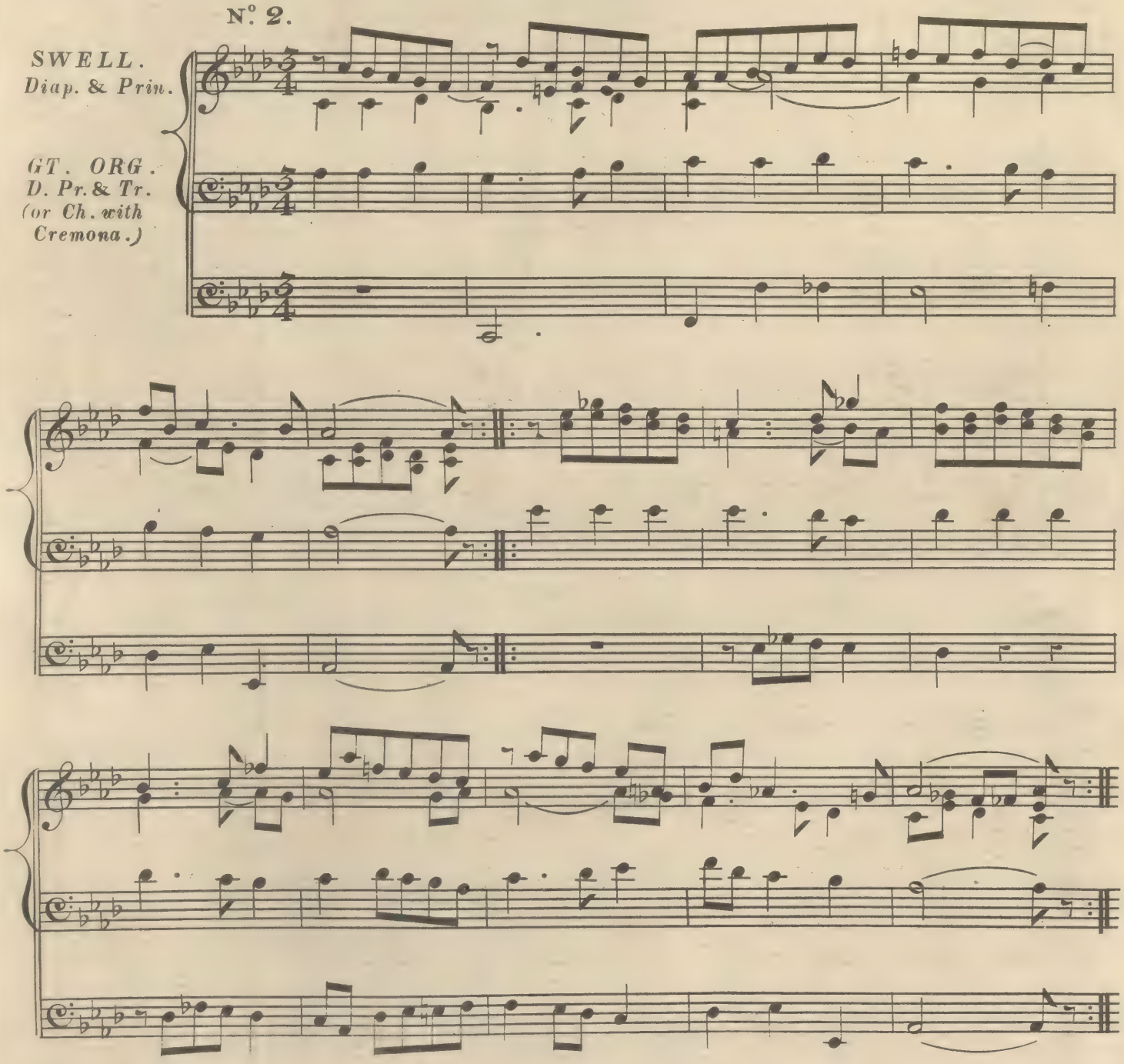
God save. Hesse.



N°. 2.

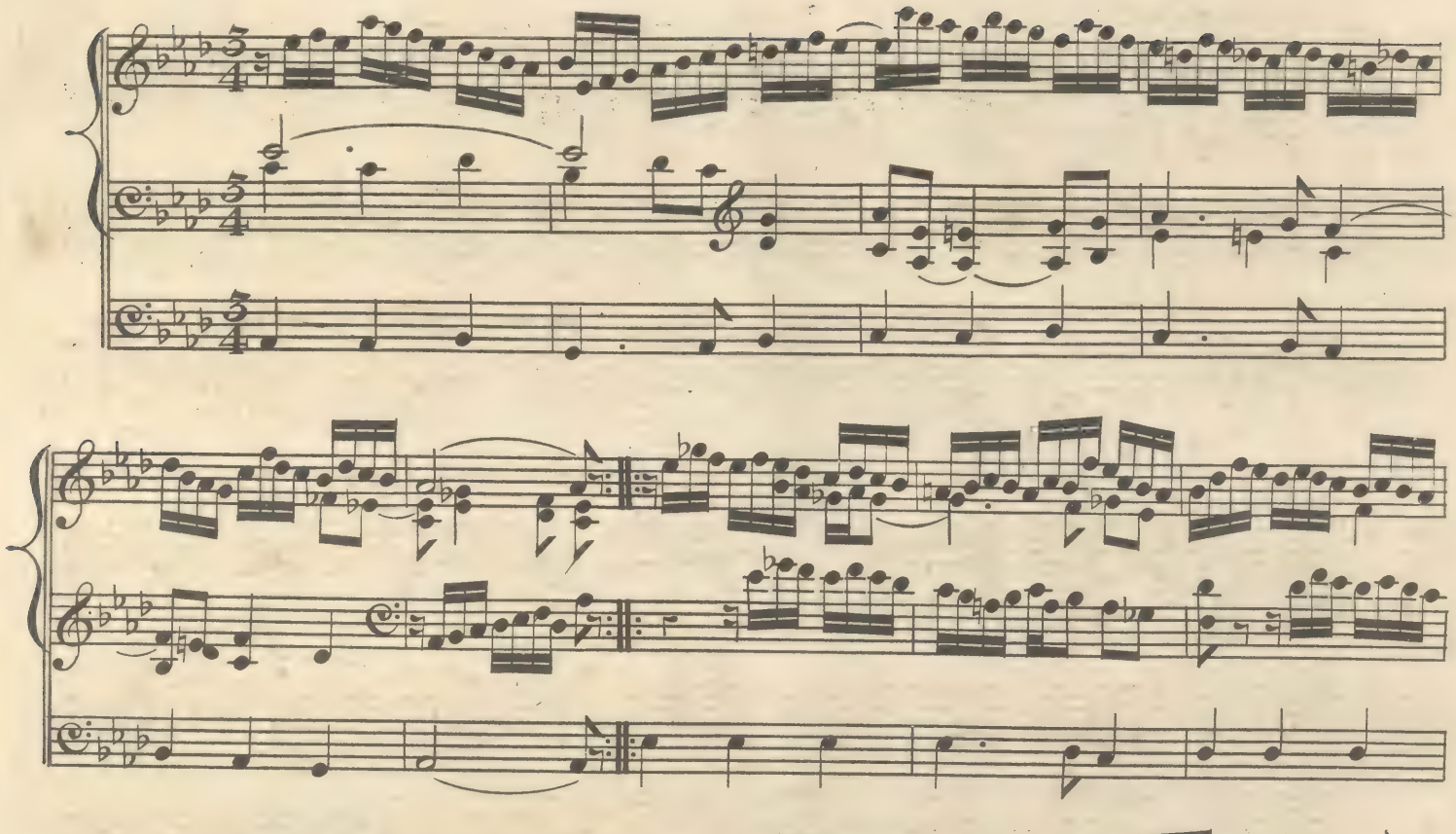
SWELL.
Diap. & Prin.

GT. ORG.
D. Pr. & Tr.
(or Ch. with
Cremona.)

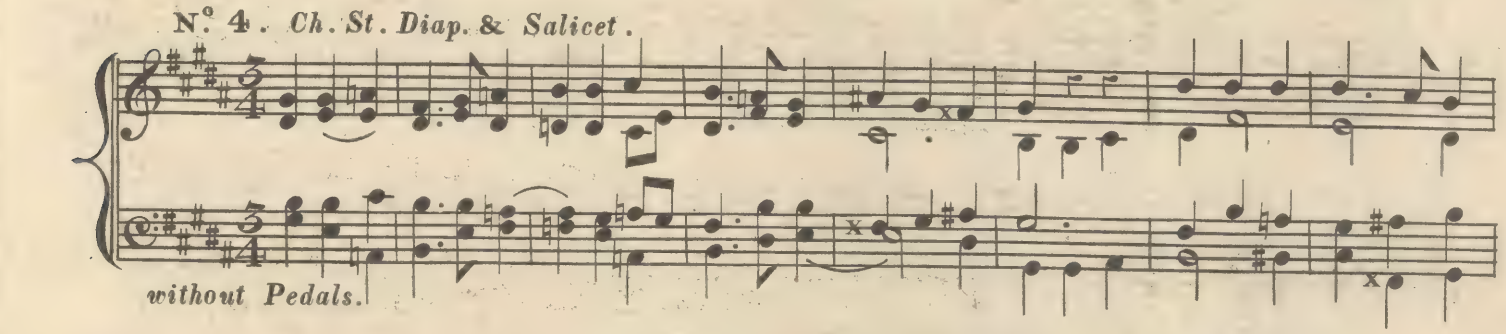


God save. Hesse.

N.° 3. *Gt. Org. Full to Trumpet.*

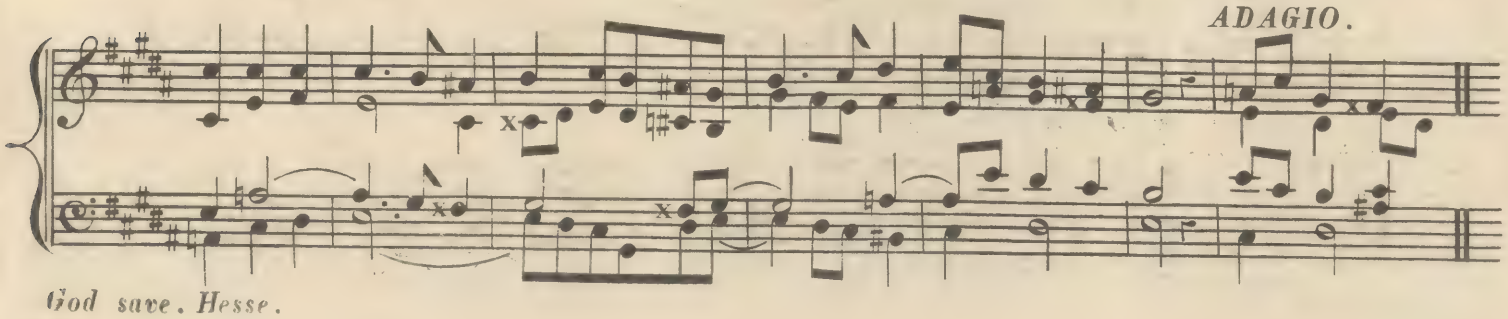


N.° 4. *Ch. St. Diap. & Salicet.*



without Pedals.

ADAGIO.



God save. Hesse.

N°. 5. BRILLANTE.

A TEMPO.

Gt. Org. Full.

1st time.

2d time *V. S.*

God save. Hesse.

ADAGIO.

pp *ff* *pp* *ff*

ADAGIO.

ALLA BREVE.

God save. Hesse.

hr

Ch.or Sw.

Gt.Org.

God save. Hesse.

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Sw. 2 Diap. & Oboe
coupled to Diap. Gt. Org.

Adagio
non troppo.

mf *sf* *p* *mf*

Ped.

cres. *f* *sf*

sf *dim.* *p*

dim. *cres.* *f* *p*

tranquillo.

f *sf* *f* *sf* *p*

INSANAE ET VANAE CURAE.

(Sw. coupled to Gt. to remain throughout)

Allegro Moderato.

Full.

Ped.

Ped.

Diap.

p

Full.

f

Ped.

Reeds in.

Sw. with Reed. St. Diap Gt. Sw.

p

Gt. Sw.

Gt.

Sw. Gt. Sw. Gt.

pp

Full.

ff

Reeds in.

Sw.

Ch. St. Diap. & Fl.

Gt. St. Diap.

p

Ch.

Sw.

Gt.

Ch.

Gt.

Ch.

pp

PRELUDE.

VICTOR KLAUSS.

Full Organ.

Allegro Maestoso.

Ped. Senza Ped. Ped.

Ped.

Ped.

Ped.

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INTRODUCTORY REMARKS.

In order to play these Adagios properly, we should have an Organ with at least two rows of keys; though they may be played upon an instrument with only one row, but the desired effect cannot be produced. To give the pieces their proper colouring, I have adopted the following signs, *ppp* a single stop; *pp* 2 or 3 stops; *p* 3, 4, or 5 stops; mf 4, 5, or 6 stops, according to their respective strength or power, being open or stopped; *f* the 8 feet stops of the Gt. Org. with a reed stop; *ff* the 16, 8, & 4 feet stops of the Gt. Org. *fff* the full Gt. Org. sf the sudden gush of a note or chord, which is practicable on the Organ in two ways; 1st. by having the row of keys not in use a little louder than the other, and playing the note or chord on both rows at once; 2nd. when a soft stop is on, by pulling out a loud stop, as Principal, at the note or chord marked sf. In order to bring forth a *crescendo* it is necessary to begin with the soft stops, and gradually to pull on the louder ones; and a *decrescendo* is produced in the contrary way, by pushing back the loud stops first, and so on. The stops must be pulled on or pushed off gradually, not with a jerk. The following marks require precision in execution, ∧ means that the stop is to be pulled on quickly, and ∨ to be pushed off quickly, in order to mark time, or an introduction of different harmonies. 𝄀 means that one hand plays alone, to allow the other time to draw on or push off the stops. ⏀ draw the Pedal coupler. † push off the same. ⊕ alter the mixture. R.S. Reed stops.

To give directions how every piece should be performed would be going too far, I think one instance will suffice, and therefore take N°. 3, which will enable the Student to comprehend the whole. The *pp* is executed with a stopped 8 feet stop, and a Flute (4 ft.) stop. At the sign ⊕ add an open 8 feet stop. From the 9th. bar play on the Gt. Org. with 8 feet Principal and 4 feet Gemshorn, or Gemshorn failing take another 4 feet stop. At the 13th. bar go back to the Swell. At the sign 𝄀 one hand plays while the other draws on all 8 feet stops with Trumpet in the Gt. Org. Up to the present 16 and 8 feet Pedal stops have been necessary. With the beginning of the 17th. bar go back to the Gt. Org. if possible without a break. At the moment when one hand takes the first chord the other must draw on the Pedal coupler as otherwise the Pedal would be too weak for the keys. At the end of the 20th. bar at the sign † the Pedal must be pushed off. At bar 21 one hand plays alone on the Swell while the other pushes off the stops of the Gt. Org. up to the two softest 8 feet stops. At the moment when the 2nd. quaver of the 23rd. bar is touched the loud stop of the Swell must be pushed off, in order to produce the *p* and *pp*. At the 25th. bar we go over to the Gt. Org. and at every crotchet in the next two bars where the ∧ is placed, a stop must be drawn after the rules of the *crescendo*. At bar 28 go back to the Swell. At bar 30 go to the Gt. Org. and at bar 32 only one hand plays while the other prepares for the *ppp* on the Swell, at which the Harmonica, Salonicial, or 8 feet Gamba can be used. At the rest at the end of bar 37 one hand must draw on a soft 8 feet stop on the Swell, and the other a reed stop on the Gt. Org. in order to bring out the Melody, which lies in the Tenor. At the end of bar 41 the left hand plays on the Swell, and at the end of bar 43 again on the Gt. Org. At bar 46 one hand plays alone on the Swell, while the other prepares for the *f* on the Gt. Org. At the beginning of bar 47 the loudest stops are pushed off to produce the *ppp*. At the beginning of bar 48 draw on the Pedal coupler. The last two notes are played on the Swell.

Where there is no Pedal coupler one or two Pedal stops must be employed.

On the performance of the Adagio is to be remarked in general, that the chords must be struck with precision, not in arpeggio as many Pianoforte players are in the habit of doing. Want of precision produces a very bad effect on the Organ.

By 8 feet stops are to be understood Diapasons, and stops of similar pitch. By 4 feet stops the Principal, Flute, and other stops an octave above the Diapason. By 16 feet stops Double Diapasons are understood, usually found in the Pedals only.

Where there is a Choir Organ it can be used occasionally instead of the Swell.

♩ = 58.

Swell.

No 1.

pp

PEDALS.

Gt Org:

f

Swell.

p

Gt Org: *cres.

f

* As this cres: rises up to the Full Org: it is necessary to draw on several stops for the Pedals.

cen

do

fff

fff

Swell.

pp

p

Gt Org: Swell.

Gt Org: Swell.

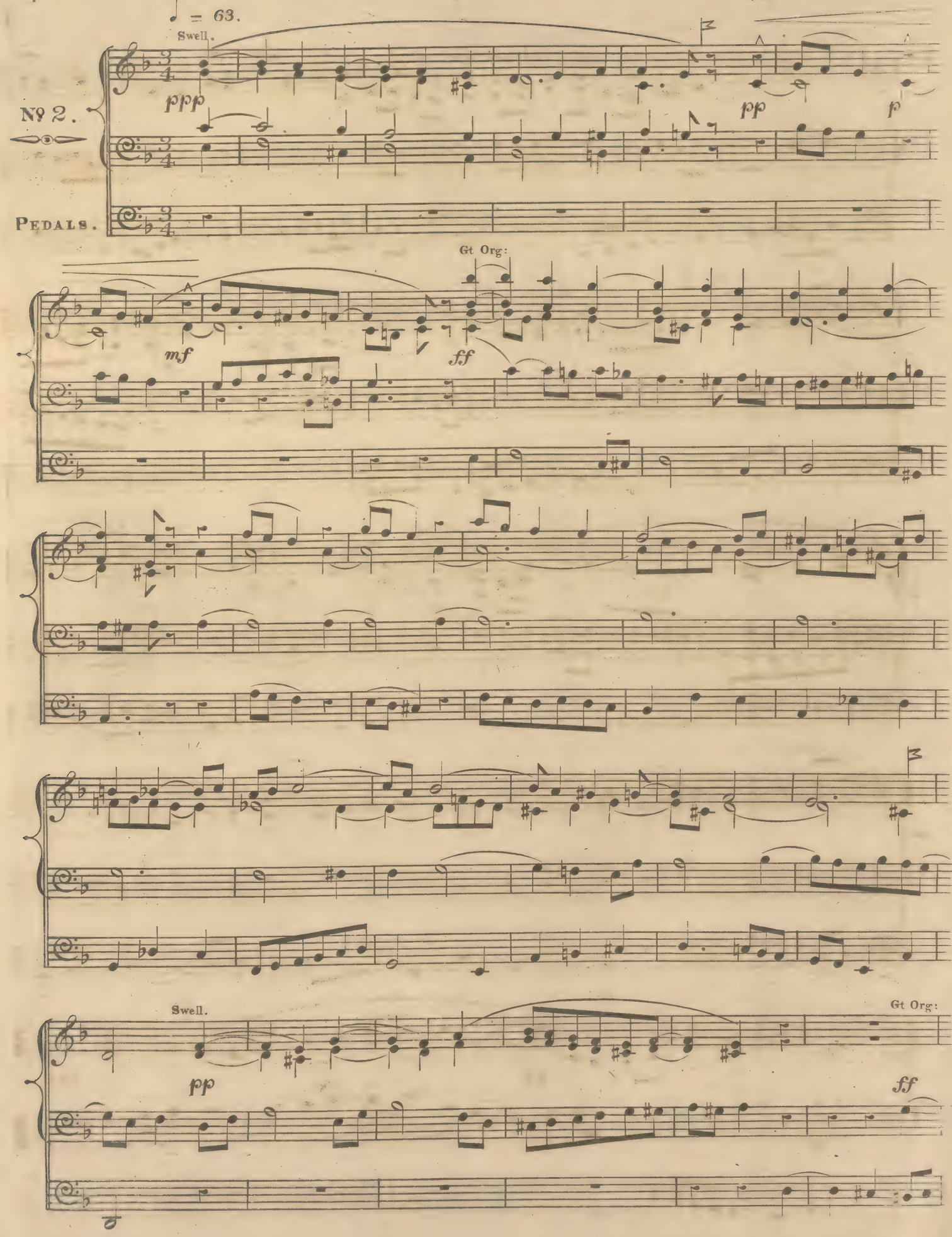
Gt Org: Swell.

fff p pp p fff p pp p fff p pp p

Gt Org:

fff

* At the *pp* the loud stops are put off, and at the *p* put on again.


♩ = 63.
Swell.
ppp
pp
p
№ 2.
Pedals.
Gt Org:
mf
ff
Swell.
pp
Gt Org:
ff

Swell

p

Gt Org:

ff

Swell.

pp

ppp

♩ = 54

Swell.

No 3.

PEDALS.

pp

p

Gt Org:

p

Swell.

Gt Org:

f

Swell.

p

pp

Gt Org:

pp

Swell.

pp

Gt Org:

pp

Swell.

ppp

Swell.

pp

p

Gt Org: R.S.

Swell.

pp

Swell.

Swell

Gt Org. R.S.

Swell.

Swell.

pp

ppp

Gt Org.

f

Swell.

ppp

No. 4.

♩ = 56.

Gt Org:

sf *sf* *sf*

p

PEDALS.

mf

* *sf*

sf

Swell.

Gt Org:

Gt Org:

Swell.

Gt Org:

* As the left hand is at work here the right hand must take the notes G & A on the Swell also, in order to bring out the *Sf*

Swell.

ritard:

Gt Org:

stringendo.

ff

a tempo.

ritard:

a tempo.

* *sf*

sf

sf

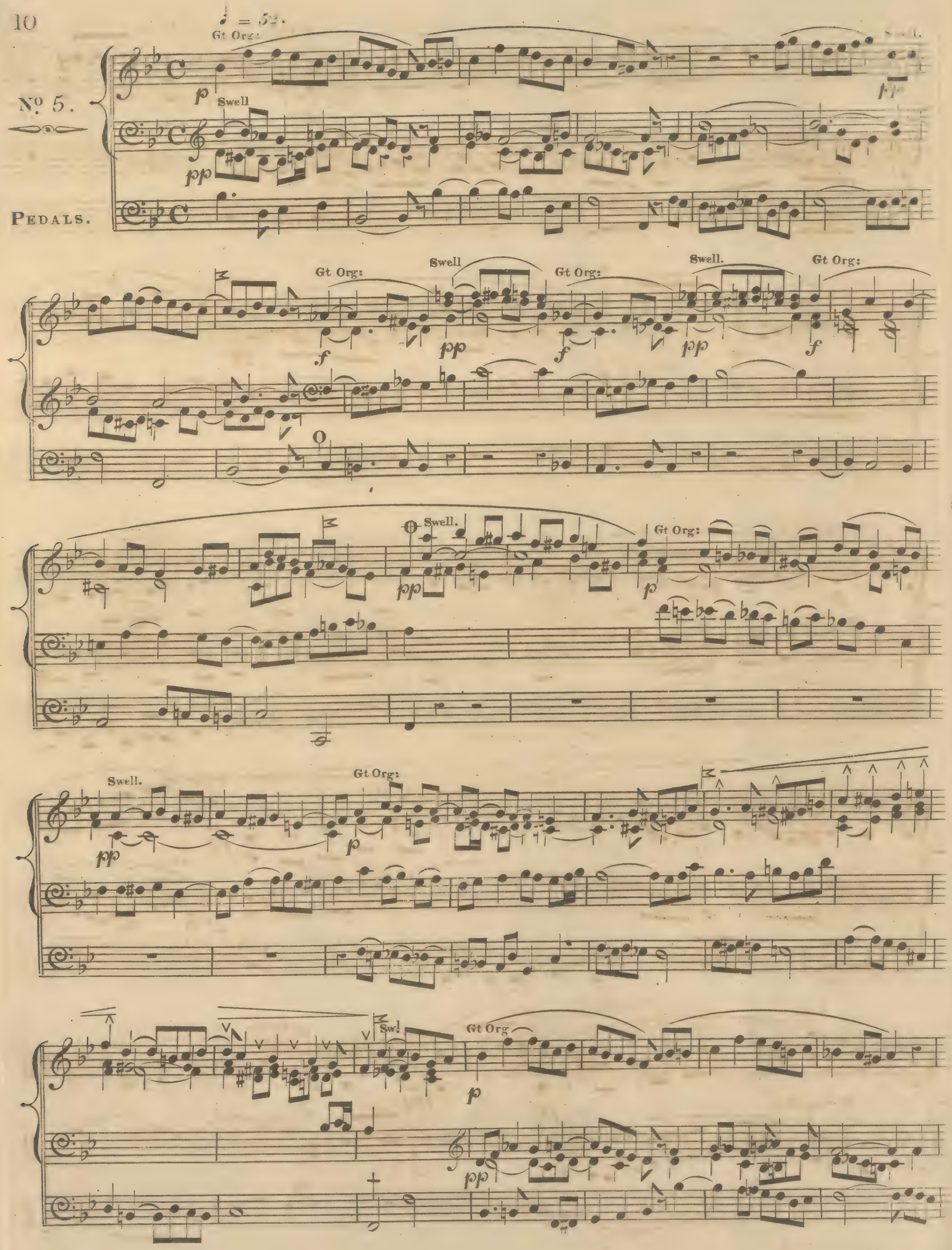
Swell.

mf

Gt Org:

f

* The *sf* in this and the two following bars is to be taken at the commencement with the full chord.


♩ = 52.
Gt Org:
Swell
Nº 5.
PEDALS.
Gt Org:
Swell
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Swell.
Gt Org:
Sw!
Gt Org

Swell. Gt Org: Swell. Gt Org:

f *pp* *f*

Swell. Gt Org: Swell.

pp *pp*

Gt Org: Swell. Gt Org:

p *pp* *p*

Swell.

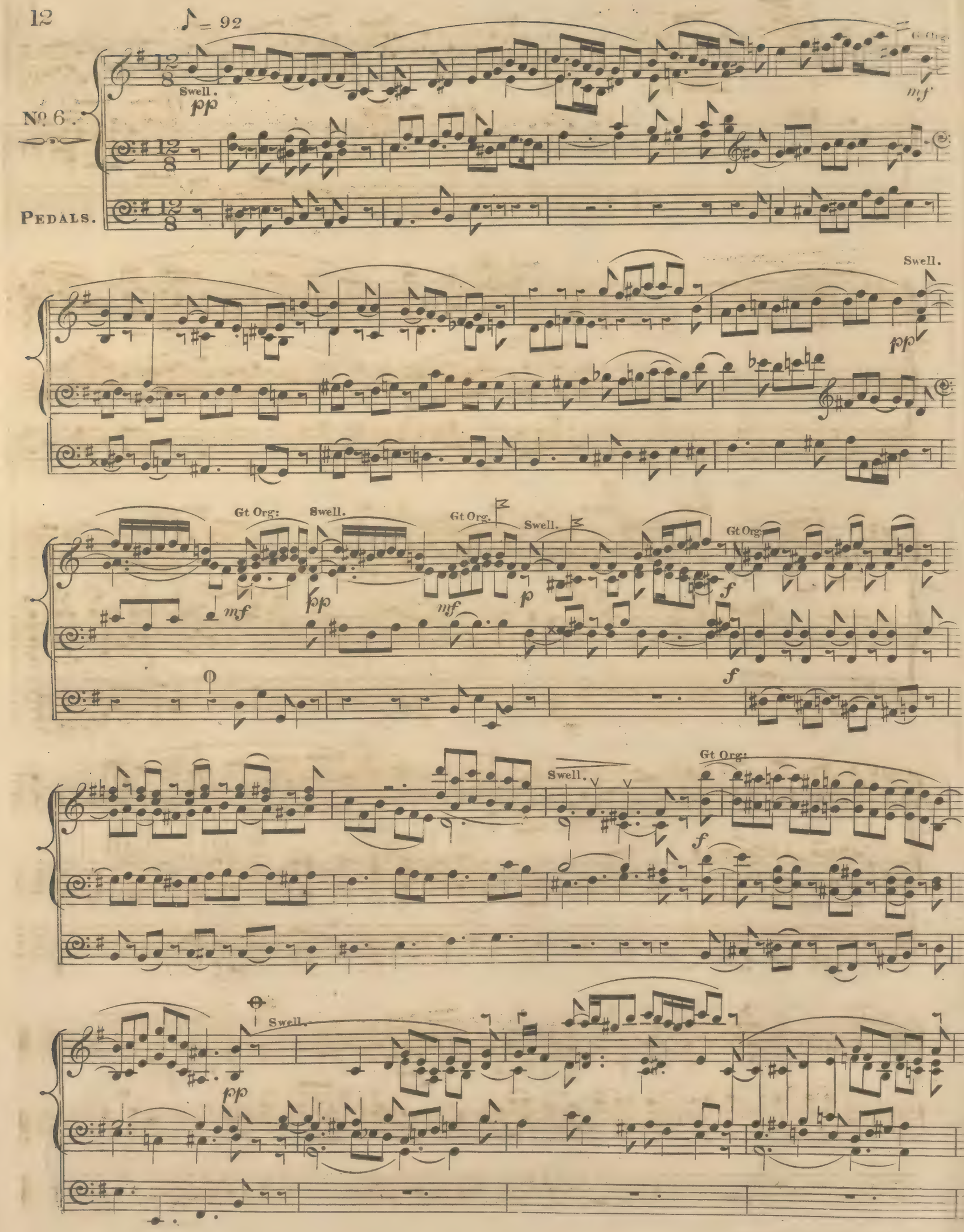
pp

Swell.

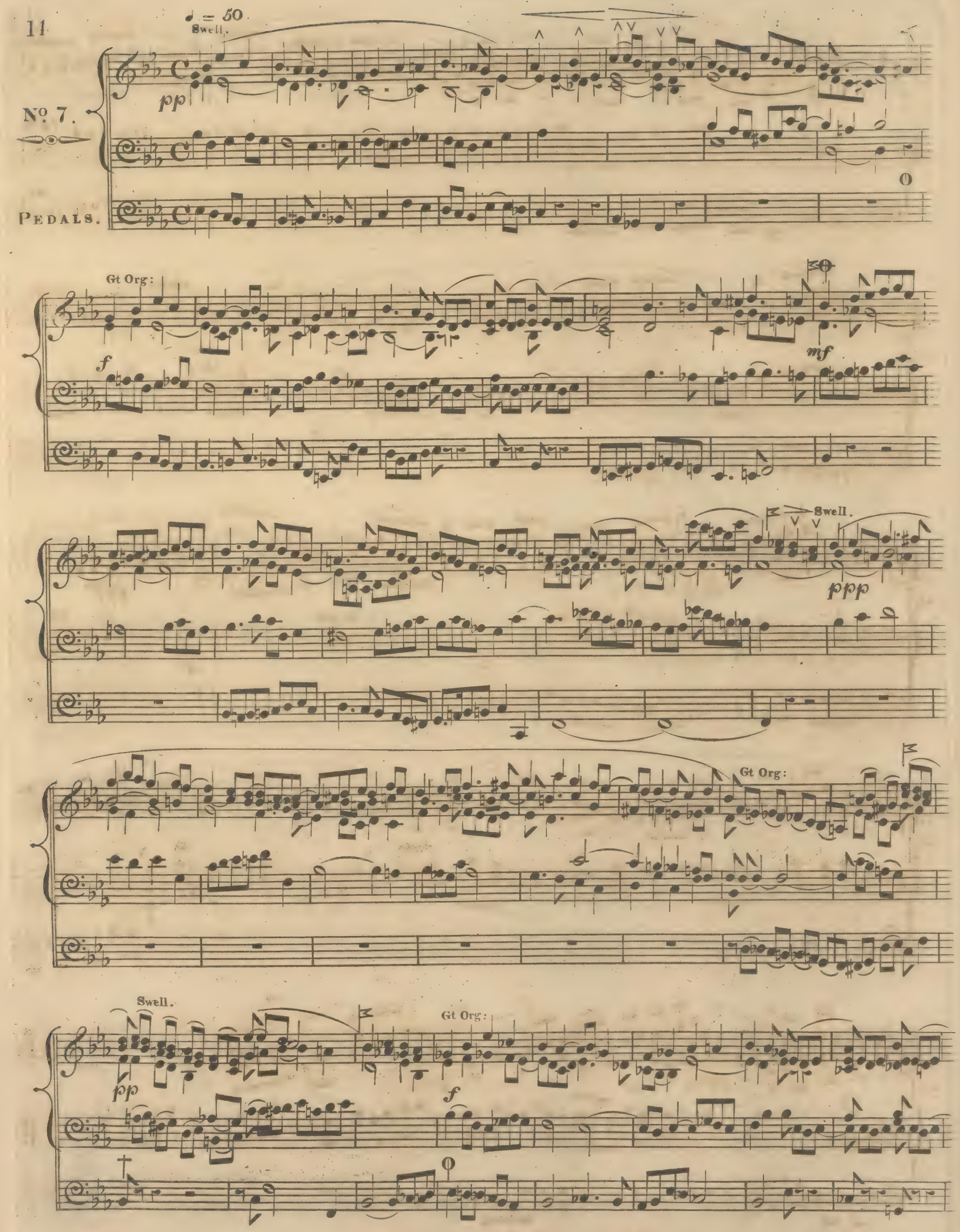
Swell. Swell Gt Org:

Gt Org: R.S.

pp *ppp* *f*


♪ = 92
No. 6.
PEDALS.
Swell.
pp
G. Org.
mf
Swell.
pp
Gt Org:
Swell.
Gt Org.
Swell.
Gt Org:
mf
pp
mf
p
f
f
Swell.
Gt Org:
f
Swell.
pp

Gt Org.
Swell.
Gt Org.
Swell.
Gt Org
R.S.
Swell.
Gt Org.
Sw!
Gt Org.
Sw!
Gt Org.
Swell.
Gt Org.


♩ = 50
Swell.
No. 7.
pp
PEDALS.
Gt Org:
f
mf
Swell.
ppp
Gt Org:
Swell.
pp
Gt Org:
f

mf

Swell.

ppp

Gt Org:

Sw!

pp

p

* *sf*

* The *sf* is not to be executed on the 1st but on the 2nd crotchet with the whole chord.

No. 8.

♩ = 60
Gt Org:

p

Swell.

pp

PEDALS.

Swell.

Gt Org:

p

Sw.! *pp*

f

Gt Org:

Swell.

Sw!

Sw! *pp*

Gt Org: R.S.

Gt Org:

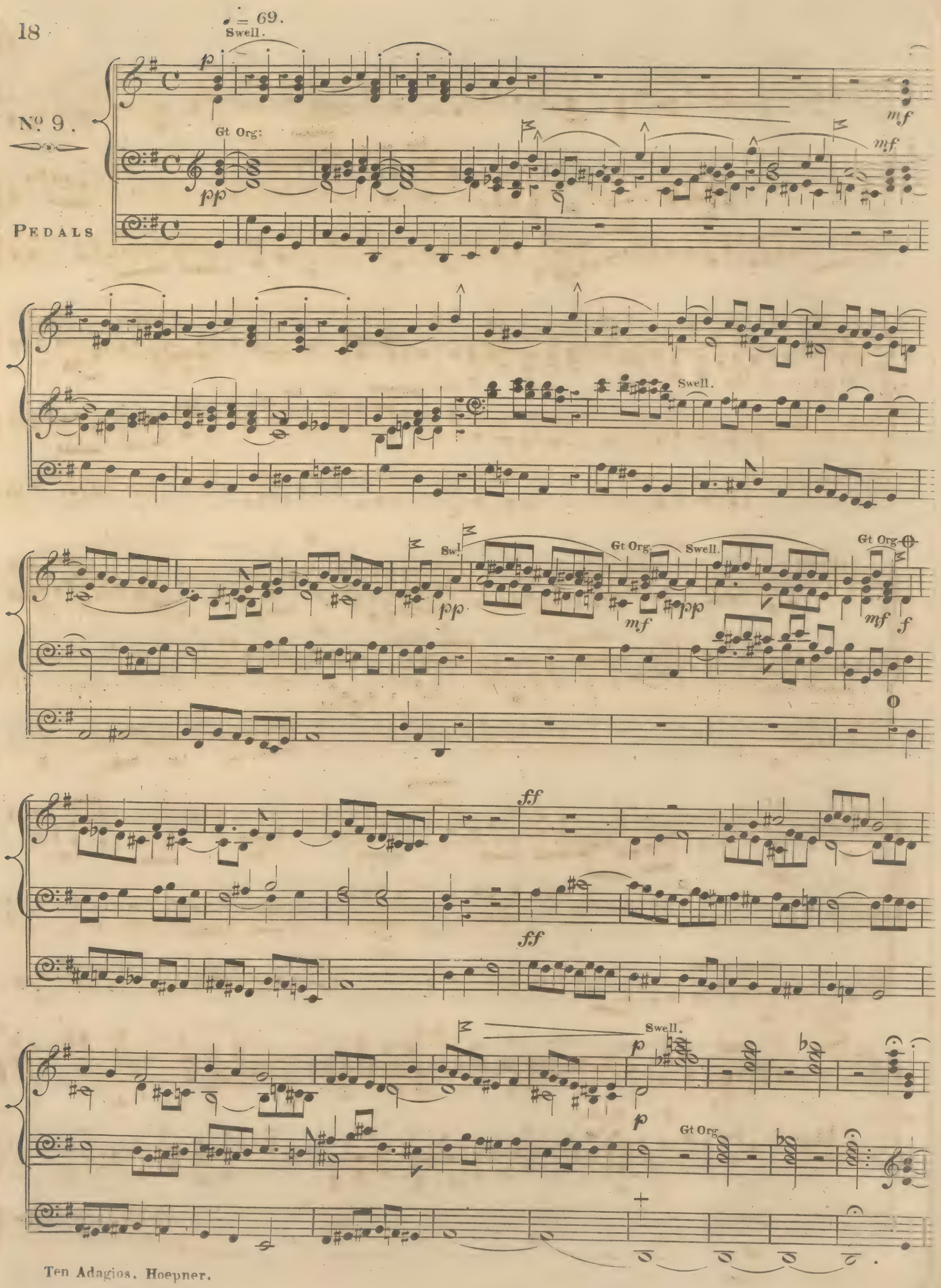
Swell.

Swell.

ppp

Gt Org:

f


♩ = 69.
Swell.
Nº 9.
Gt Org:
PEDALS
Swell.
Swl.
Gt Org.
Swell.
Gt Org.
Swell.
Gt Org

Swell.

Swell.

Swell.

Gt Org.
R.S.

Swell.

Swell.

Gt Org.

Gt Org.

pp

mf

f

f

ff

ff

p Swell.

p

Gt Org:

♩ = 52.

Swell.

No 10

pp

Pedals.

p

Gt Org:

f

Sw.

pp

p

pp

ppp

pp

PED 8 ft.

PED 16 & 8 ft.

Gt Org:

Swell.

Gt Org:

Gt Org:
R.S.

f

f

Swell. p

Swell. p

p

p

Swell

Gt Org:

Gt Org.

f

ppp

f

* Those who are not able to play on both rows of Keys with one hand must get the upper part played by a 2d person.

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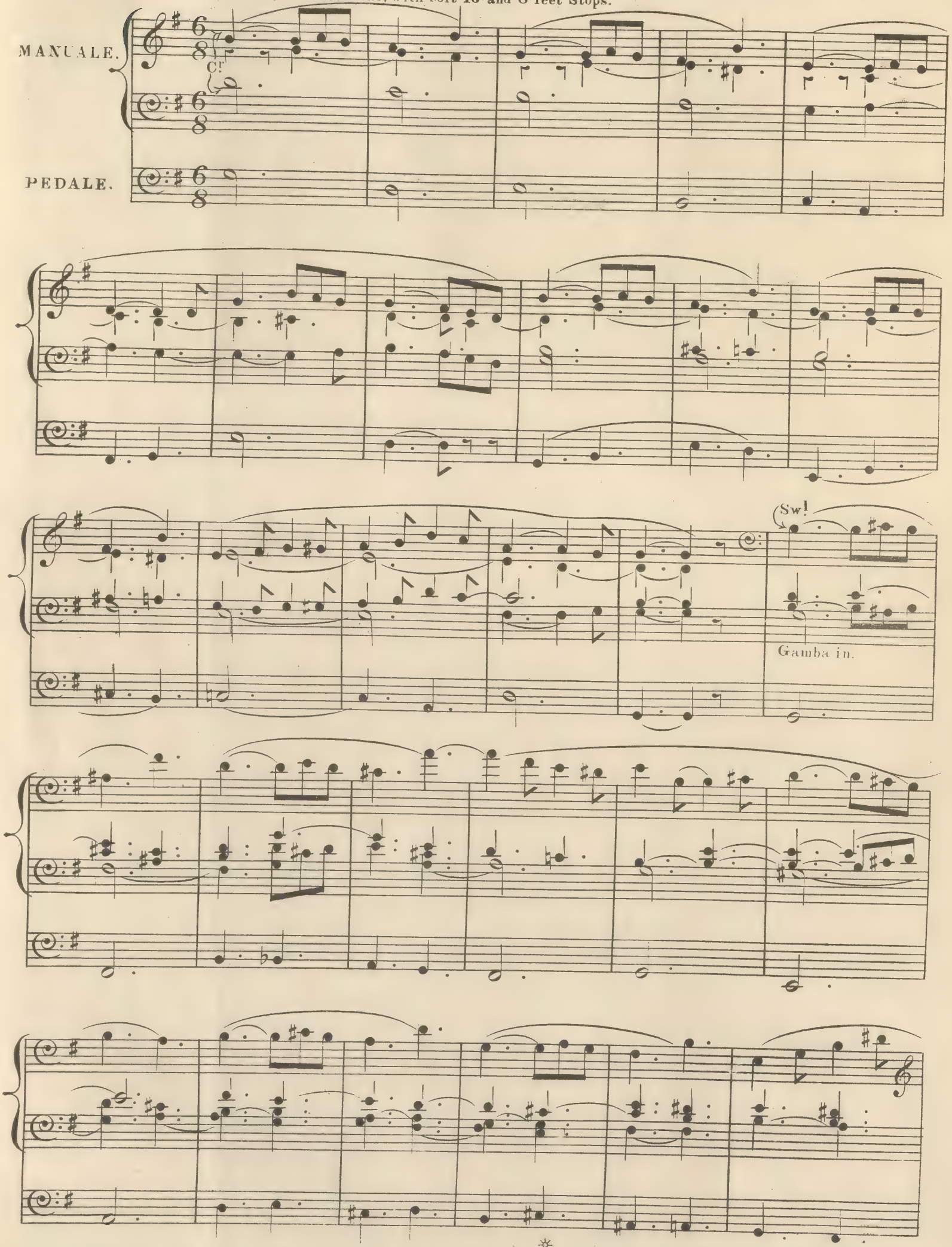
Nº I. SICILIANO.*

G[1] Bourdon, 16 feet, and Flute, 4 feet. C[r], Gamba, Dulna and Stopped Diap[n] Sw[l] with Trumpet, 8 feet, and Clarion, 4 feet. Pedal, with soft 16 and 8 feet Stops.



* This piece takes $2\frac{1}{2}$ minutes in performance.

Gt

Sw:

Cr with Gamba.

Cr

Sw.

Gt.

Nº II. ALLEGRETTO CON GRAZIA.*

Gt Diapasons. Swell, with Unison Reed. Cr, Stopped Diapn, and Flute.
Pedal 16 feet Stops and Gt to Ped:

MANUALE.

PEDALE.

Gt

Gt

Swl

Ped: Coup: in.

E.J. HOPKINS' First Set of Three Short Pieces for the Organ.

* This piece takes 2 minutes in performance.

Cr Sw! Cr Sw! Cr Sw!

Gt Sw! Cr *rallentando.* *a tempo.* Gt

Gt Gt to Ped:

Cr Sw! Ped: Coup: in. *ral - len - tan - - - do.*

Nº III. ALLEGRETTO CANTABILE.*

Gt Bourdon, 16 feet, and Flute, 4 feet. Swl with Hautboy. Cr Stopped Diapn
Pedal, Violone 16 feet, and Swl to Ped.

MANUALE.

PEDALE.

Sw

(Contra Bass, Pizzicato.)

Gt Solo.

Swl

*This piece takes 3 minutes in performance.

L.H.

L.H.

Cr

add Dulna

Solo.
Gt

Sw!

Gt

Sw!

Gt

L.H.

14
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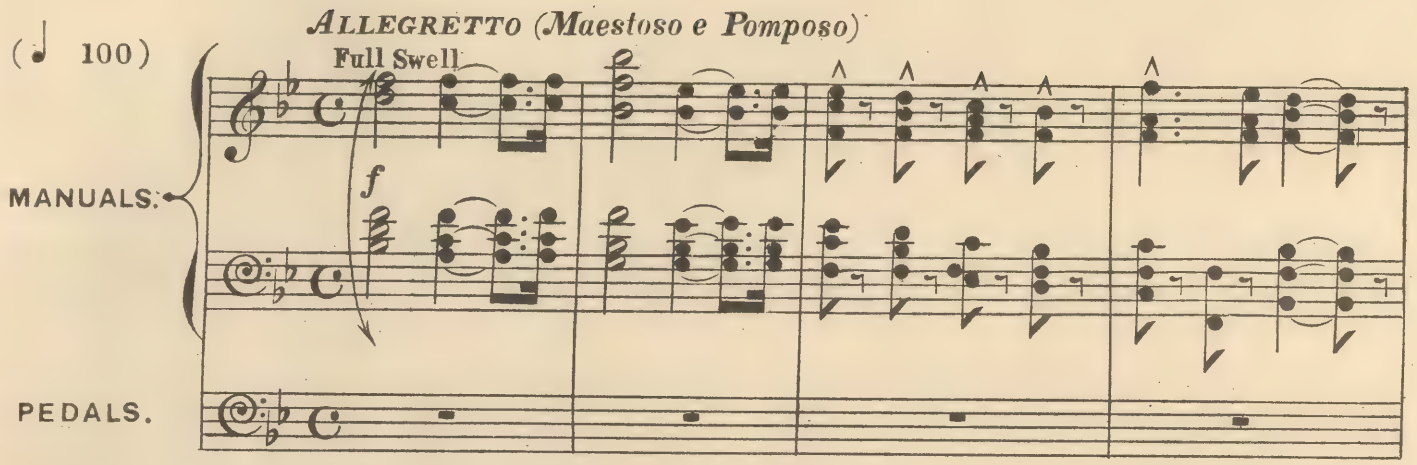
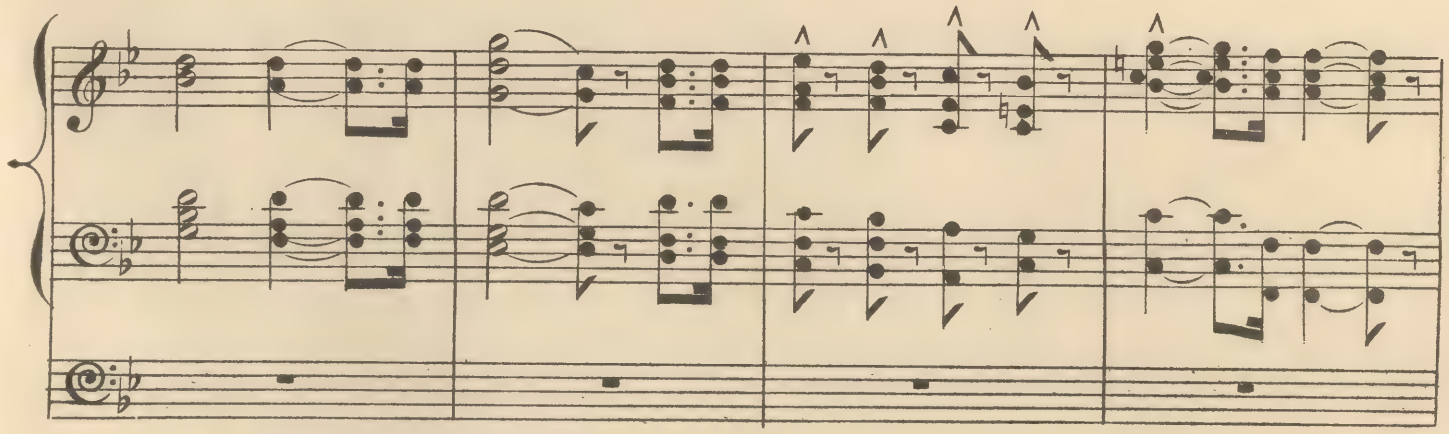
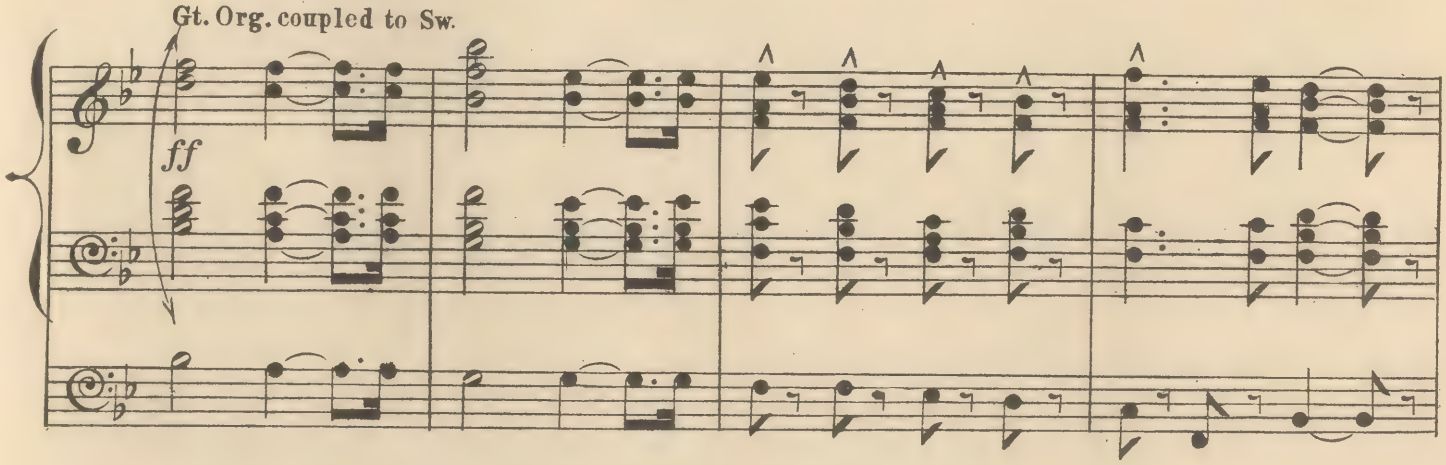






Swell (reduced)

p

Cres.

p

Cres.

f

Full Swell

p

Cres.

p

Cres.

f

Swell (reduced)

p

cre - - - - - - scen - - -

Full Swell

- - - do - - - - - molto

f

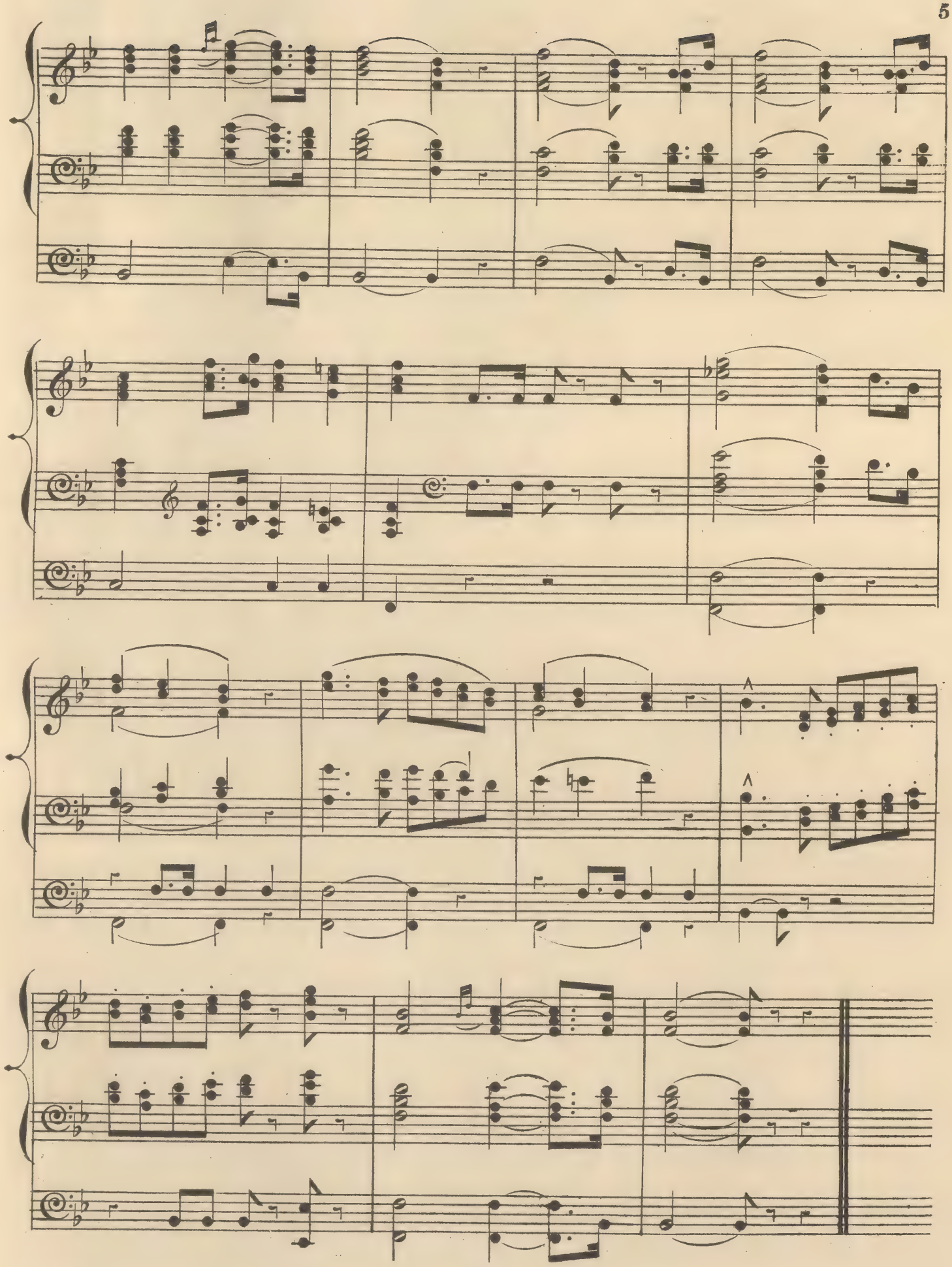
Gt Org coupled to Sw.

ff

Swell

Gt. Org.

ff



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- POSITIF: Jeux doux de 8 et 4 P.
- G^d ORGUE: *f* Tous les Fonds. *ff* Grand chœur. (Tous les claviers accouplés)
- PÉDALE: *p* Tous les Fonds. *ff* Jeux d'anches.

PREPARE:
- SWELL: *Stop. Diap. Harmonic Flute, Gamba, Oboe, Cornopean, Clarion.*
- GREAT: *f* 16. 8 *and* 4 F^t. *ff Full.* (*With Sw. and Ch. Coupled.*)
- CHOIR: *Soft* 8 *and* 4 F^t.
- PEDAL: *p* 16 *and* 8 F^t *ff Full.*

INTRODUCTION.

Largo e maestoso. (♪=84)

MANUALE. *ff* G. O.

PEDALE. Tirasse. *ff*

G^t. to Ped.

tr

f RÉCIT. SW.

Propriété de l'Auteur

G. O.

RÉCIT. SW. G. O. RÉCIT. SW.

Allegro. (𝅗𝅥=96)

ff

ff G. O.

f

f

Dim.

mf

Otez les anches de Pédale.
Ped. Reeds in.

(Otez le G.d Ch.r)
Reduce to 16, 8 and 4 Ft

Dim.

RÉCIT.
Sw.

Fermez la boîte du Récit,
Close Swell box.

Otez
la Tirasse.

Ped. Uncoupled.

p

Pos:
Ch.

p

Récit. SW.

Pos: CH.

Pos: CH.

Cre - - scen - - do.

Récit. SW.

p

Cre -

Récit. SW.

- scen - - do.

Di - mi - nu - en - do.

1ª VOLTA.

p

Pos: CH.

(Tirasse.)

(G! to Ped.)

ff

2ª VOLTA.

ff G. O.

ff

RÉCIT. SW.

G. O.

p SW.

POS: *CH.*

RÉCIT: Otez Trompette et Clairon

Otez la Tirasse.

Cornopean and Clarion in.

PED. Uncoupled.

p

Pos:
CH.

Pos:
CH.

Récit.
SW.

a tempo.

Di - mi - nu - en - do.

pp

ff

G. O.

Rit.

pp

(Remettez les anches du Récit.)

(add Reeds to Sw.)

(Tirasse.)

G.t to Ped. ff

2 1

f

RECIT. ST.

(Otez la Tirasse et les anches.)

p

(Reeds in, Ped. uncoupled.)

Di - - mi - - nu - - endo.

p

POS: CH.

RÉCIT.
SW.

p

RÉCIT.
SW.

Cre - scen - do

Di - mi - nu - en -

- do.

Rall.

And.te

p

Adagio.

pp

(Otez les anches du Récit.)

(Anches du Récit et Tirasse. add Sw. Reeds.)

(Sw. Reeds in.)

ff

Ped. Coupled.

1º Tempo.

ff

Più animato.

Animato.

fff

INDICATION DES JEUX:
- RÉCIT: Hautbois-Basson de 8 P.
- POSITIF: Flûte harmonique et Clarinette de 8 P.
- Gd ORGUE: Bourdon et Gambe de 8 P. (Récit accouplé)
- PÉDALE: Bourdons de 16 et 8 avec Violoncelle de 8 P.

PREPARE:
- SWELL: *Oboe* 8 *Ft only*
- GREAT: *Stopped diap. and Gamba* 8 *Ft (with Sw. Coupled)*
- CHOIR: *Harmonic Flute and Clarionet* 8 *Ft*
- PEDAL: *Bourdons* 16 *and* 8 *Ft With Bass Flute* 8 *Ft*

PASTORALE.

Alex. GUILMANT.

And^te quasi Allegretto. (♩=84)

MANUALE.

PEDALE.

f RÉCIT. SW.

RÉCIT. SW.

POS: CH.

Pos:
CH.

Récit.
SW.

Récit.
SW.

G. O.

G. O.

(Otez la Clarinette du Pos:)

(*Ch. Clarionet in.*)

Dim.

p G! O. sans l'accoupl. du Récit.

G! O. Sw. off.

Otez le Hautbois mettez la voix humaine et le Bourdon au Récit avec le tremblant. G. O.

Oboe in, Draw Vox humana and Stop. Diap. with Tremulant.

pp

RÉCIT. (Voix humaine.)

SW. (Vox humana.)

(Ajoutez Bourdon de 32 P.)

(add. Double Stop. Diap. 32 F!)

(Mettez la Clarinette
au Positif.
(add Clarionet to Ch.)

(Clarinette.)
(Clarionet.)

p

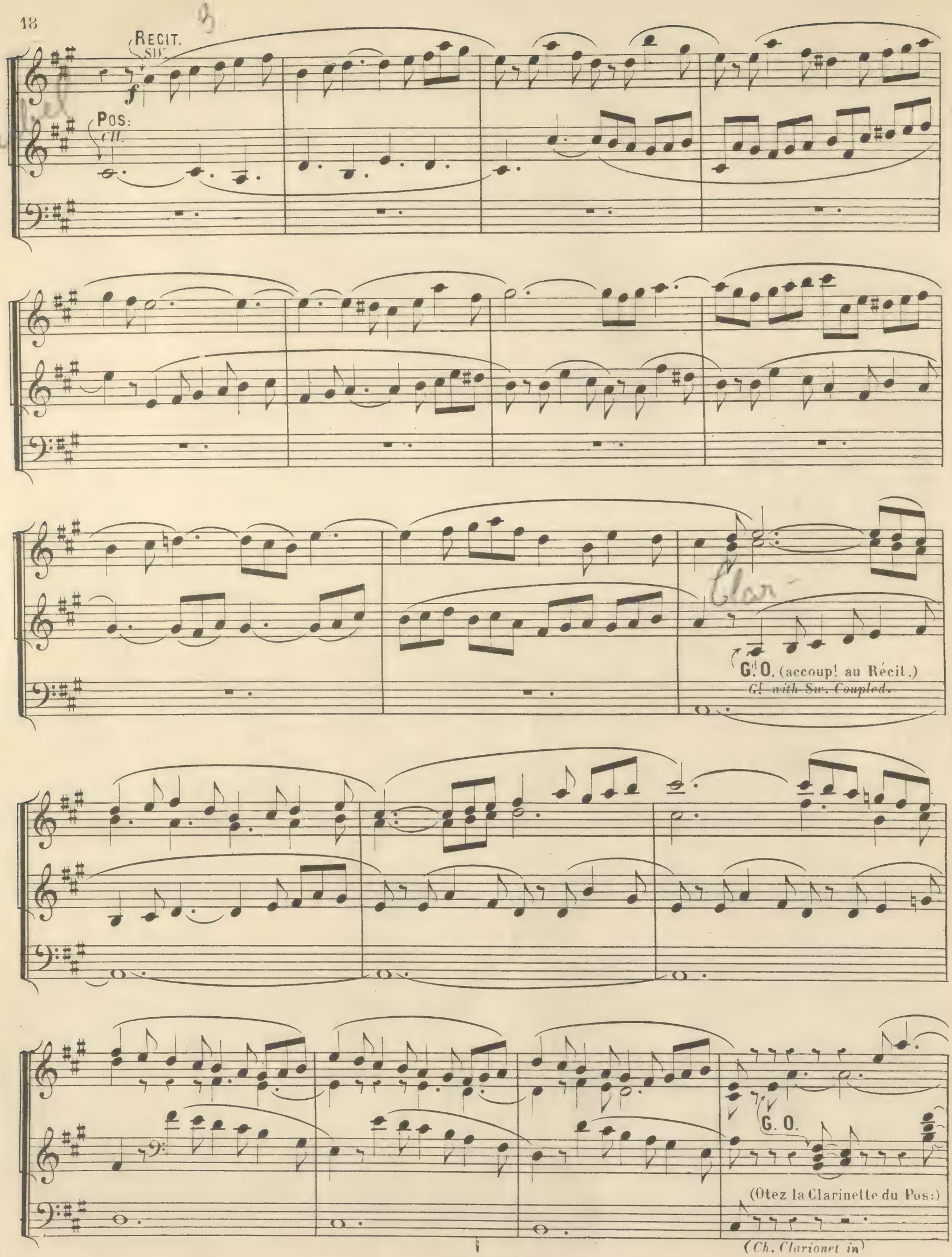
pp

(Otez le 32 P.)

(32. F! in)

(Otez la Voix humaine et le
Bourdon au Récit, ainsi que le
Tremblant, mettez le Hautbois.)

*Sw. Vox humana Stop. Diap.
and Trem. in; Draw. Oboe.*


RECIT.
SW.
f
POS:
CH.
Clar
Clar
G.d O. (accoup.t au Récit.)
G.t with Sw. Coupled.
G. O.
(Otez la Clarinette du Pos:)
(Ch. Clarionet in)

Dim.

RÉCIT. SW.

POS: (Flûte.) CH. (Flute)

p p

pp SW.

RÉCIT.

POS: CH.

RÉCIT: (Voix humaine.) SW. (Vox humana)

pp

Otez le Hautbois, mettez la Voix humaine et le Bourdon au Récit avec le Tremblant. SW. Oboe in, Draw vox humana Stop. Diap. and Trem.

Otez l'accoup! du Récit au G.d O.

Rit.

Cresc.

Dim.

(aj. Bourdon de 32.)

add double Stop. Diap. 32 Ft.

8va ad libitum

a tempo.

p

pp

(Otez le 32 P.)

(32 Ft in)

Rit.

GdO (sans accoupl.)

GtO. (uncoupled.)

pp

(A. G. 23.)

INDICATION DES JEUX:
- RÉCIT: Jeux de fonds de 8 et 4 P. Trompette, Clairon et Octavin.
- POSITIF: Jeux de fonds de 16, 8 et 4 P. (Anches préparées)
- Gd ORGUE: *p* Jeux de fonds de 16 et 8 P. *ff* Trompette et Clairon accouplés au Récit et au Positif.
- PÉDALE: *p* Jeux de fonds de 32, 16 et 8 P. *ff* Anches.

PREPARE.
- SWELL: 8, 4 *and* 2 F.t *Cornopean, Clarion.*
- GREAT: *p*, 16 *and* 8 F.t *ff, Trumpet and Clarion.*
- CHOIR: 16, 8 *and* 4 F.t
- PEDAL: *p*, 32, 16 *and* 8 F.t *ff Reeds.*

FINALE.

Allegro assai. (♩ = 126)

MANUALE.

PEDALE.

ff G. O.

ff

1ª VOLTA.

2ª VOLTA.

f RÉCIT. SW.

Dim.

(Otez les anches.)

(*Reeds in.*)

Pos. CH.

p

RÉCIT. SW.

f

Dim.

p

Cre - - - scen - -

(Anches.)

(*Ped. Reeds.*)

do. G. O.

f.f G. O.

ff

M. G.

L.H.

Otez l'accoup.t
du Récit, les anches
du G.d O. et de la
Pédale; fermez la
boîte du Récit.
Tirasses du
G.d O. et du Récit.

Sw., Uncoupled Reeds in, G.t and Ped. Close. Sw. box.—Couple Sw. and G.t to Ped.

p G. O.

(Otez la Tirasse du Récit.)

(*Sw. to Ped. off.*)

Pos:
GH.

G. O.

G. O.

RÉCIT.
SW.

(Otez la Tirasse
du Gd O.)

(Gt to Ped off.)

Pos:
Ch.

Récit.
Sw.

p G. O.

Pos:
Ch.

(Accouplez le Pos: au G.d O.)

(Choir to G.d)

G.d O.

Cre - - - scen - - - do - -

(Ouvrez la boîte mettez les Anches de la Pédale et la Tirasse du G.d O.)
(Open Sw. box add Pedal Reeds and Couple Ped. to G!)

(Anches du Pos:)
(Ch. Reeds.)

(G! mixtures.)

Rit.

ff (aj: le Plein jeu.)

a tempo.

(Anches du G.d O.)

(G! Reeds.)

ff

(aj: le Cornet.)

Rallentando..

And.te maestoso. (♩ = 96)

fff (Bombarde.) (*Full*)

(Trombe.)

ten.

ten.

1°. Tempo.

Con fuoco.

Rit.

Rit.

Paris, Imp. JOLY, rue du Faubourg St. Denis, 18.

(A. G. 23.)

Paris, Novembre 1874.

à ma fille CÉCILE

Noëls

Offertoires, Elévations, Communions, etc.

composés pour Orgue, (ou Harmonium.)

Sur des Mélodies anciennes.

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à Monsieur l'Abbé VICTOR THIRION.

INTRODUCTION ET VARIATIONS

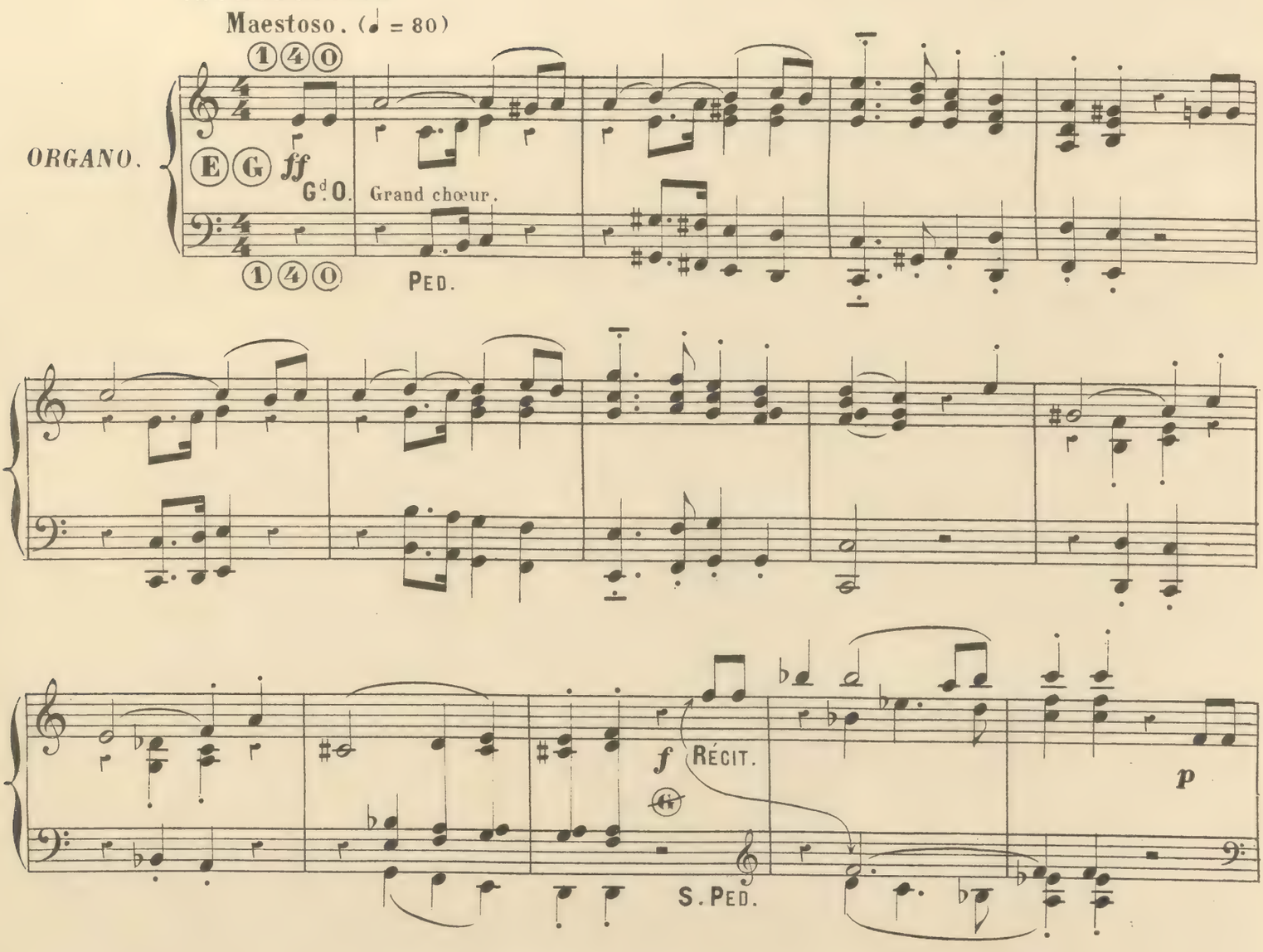
SUR UN ANCIEN NOËL POLONAIS:

(ACCOUREZ BERGERS FIDÈLES, L'HEURE BÉNIE A SONNÉE.)

SORTIE

(N°1)

INTRODUCTION.



Ces pièces peuvent être exécutées sur les petites orgues comme sur les grandes, sur un comme sur plusieurs claviers. La pédale n'est pas indispensable, mais elle ajoute à l'effet.

Propriété de l'Auteur

Dim. *pp*

Con moto. (♩= 96)

NOËL.

Gd O. *ff*

VAR. I.

Fonds de 16, 8 et 4 P.

mf

Ce chant m'a été communiqué par Mr l'abbé Victor Thirion, Curé de Fontenay-le-Fleury.
(A. G. 38.) ALEX G.

VAR. II.
Un poco più lento.

p Fond de 8 P.

PED. *p*

VAR. III. 1° tempo.

G
ff Gd Chœur.

S. PED.

Ped.

Rall.

Meudon, le 26 Déc: 1884.

(A . G . 38.)

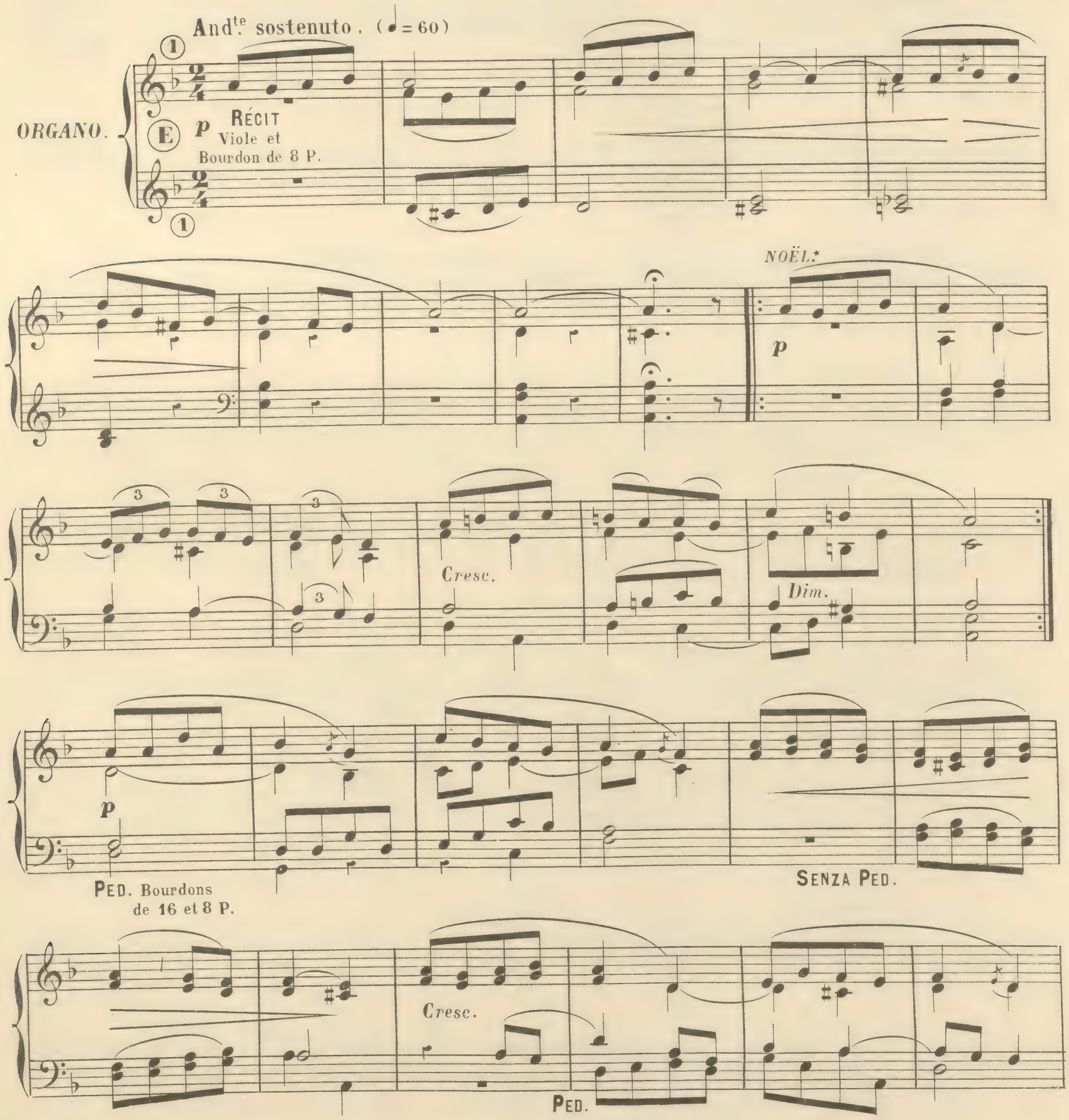
à Monsieur **CH. SCHEURER,** *Organiste de la Cathédrale de Carcassonne.*

ÉLÉVATION (N°. 4.)

SUR LE NÖEL CARCASSONNAIS:

AOÜSISSI, MIQUEL, QUÉ LÉ QUÉ LA CANTO,
UNO CANSON TANT CHARMANTO; DEÜ ESS' UN ANGEL. &ª

Ecoute, Michel, une chanson si charmante; celui qui la chante doit être un ange. &ª



* La mélodie de ce Noël m'a été donnée par M.r Ch. Scheurer, Organiste de la Cathédrale de Carcassonne.

ALEX G.

Dim.

p

p

SENZA PED.

Cresc.

PED.

Dim.

p

Cresc.

Dim.

p

pp

Meudon, 26 Déc. 1884.

à Monsieur **JEAN ESCAFFRE**, *Organiste de S!. Vincent, à Ca. cassonne.*

NOËL LANGUEDOCIEN

COMMUNION (N° 2)

INDICATION DES JEUX:
- **Récit:** Voix humaine, Bourdon de 8 P. et Tremblant
- **Positif:** Flûte harmonique de 8 P.
- **Gd. Orgue:** Viole de gambe et Bourdon de 8 P.
- **Pédale:** Soubasse de 16 P. Bourdon (ou Violoncelle) de 8 P.

Andante con moto. (♩ = 66)

NOËL.

MANUALE.

p POSITIF.

PEDALE.

pp RÉCIT.

G.d O.

p

pp

Pos.

p

Pos.

Rit.

a tempo

G.d O.

p

RÉCIT.

pp

Rit.

a tempo.

mp Pos. ajoutez Salicional.

G.d O. Pos. accouplé.

Tirasse du G.d O.

Pos.

ôtez Tirasse.

(ôtez l'accoup.t du Pos. au G.d O.) (ôtez le Salicional)

Récit.

pp

Rit.

a tempo.

Récit.

G^d O.

Pos.

Récit.

Récit.

G^d O.

Pos.

Dim.

pp

Meudon, 9 Septembre 1886.

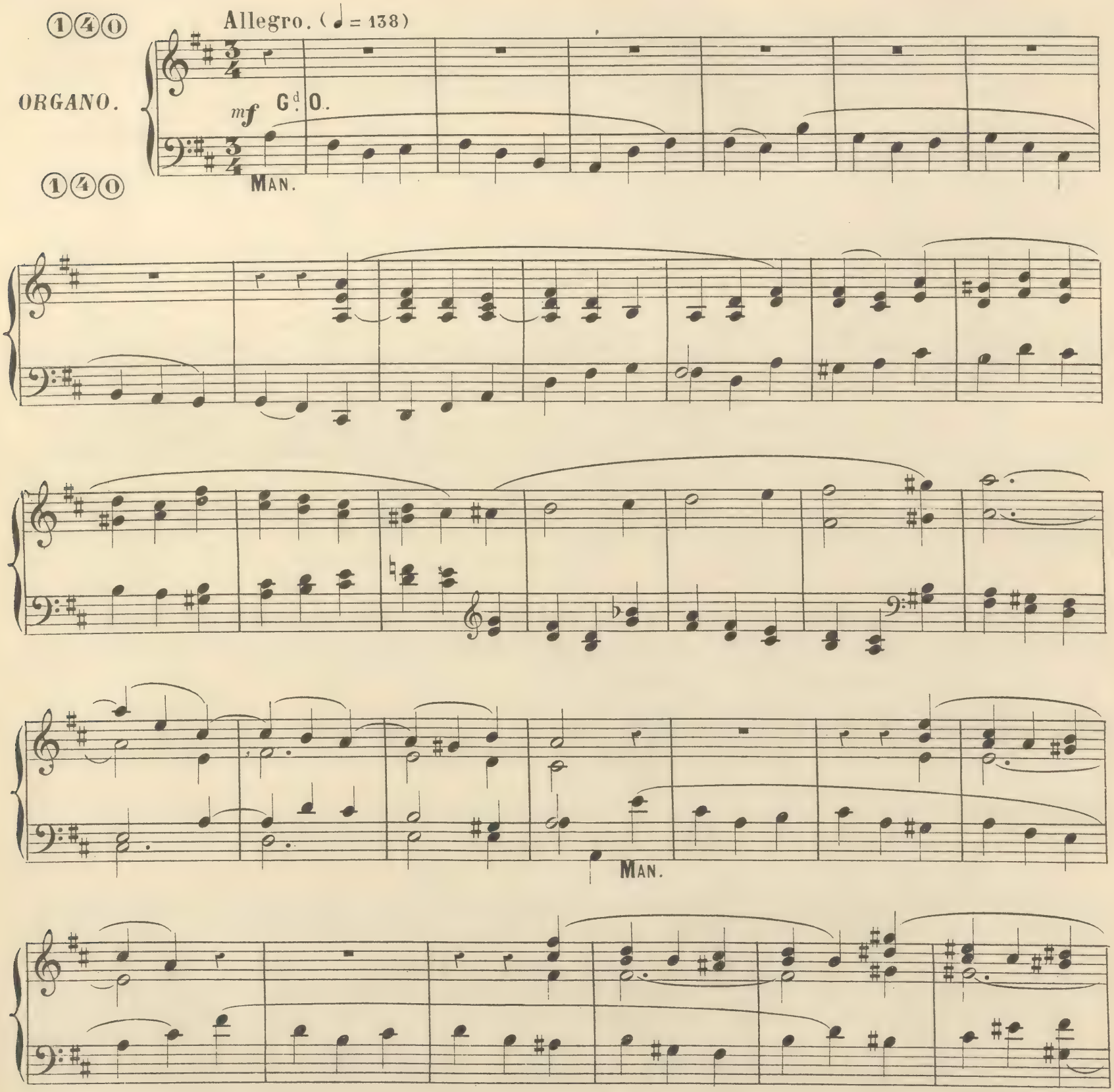
(12)

A MA FILLE CÉCILE.

OFFERTOIRE (N°4.)

SUR LE NOËL: NUIT SOMBRE, TON OMBRE VAUT LES PLUS BEAUX JOURS.

INDICATION DES JEUX:
Récit: Bourdon, Viole de gambe et Basson de 8 P. (Trompette et Clairon préparés.)
Positif: Fonds de 8 P. (Jeux d'anches préparés.)
G.d Orgue: Fonds de 16, 8 et 4 P. Positif accouplé. (Grand chœur préparé.)
Pédale: Soubasse de 16 P. et Flûte de 8 P. Tirasse du G.d O. (Jeux d'anches préparés.)



N. B. Si cet Offertoire était trop long, on pourrait ne commencer qu'au *Noël* page suivante, et supprimer des Variations.

Cres - - - cen - - - do

f

Dim.

p

PED.

M.G.

NOËL: Nuit sombre, ton ombre vaut les plus beaux jours.

Allegretto. (♩ = 112)

p POS.

SENZA PED.

PED. (sans tirasse.)

RÉCIT.
S. PED.

32

1re VARIATION.

8a pour l'Harmonium.

Pos.
Jeux doux.

8a

8a

8a

Rit.

2e VARIATION.

8a

a tempo. *Il canto ben legato.*

ôtez le Basson. RÉCIT.

p

PED. E MAN.

S. PED.

POS.

3.e VARIATION.

(♩= 88)

Fl. harm. de 8.
Fl. douce de 4.

p

Pos.

RÉCIT. Tromp. et Clairon,
Boîte fermée.

Pos.

RÉCIT.

INTERMEZZO.

Andante. (♩= 92)

mf G.d O. Récit accouplé.

PED. Contre basse de 16 et Tirasse du G.d O.

Cresc.

Anches du Pos.

Anches du G.d O.

f Cresc.

ff

ad libitum.

Anches Péd.

Rall. molto e pesante.

Otez les Anches du G.d O et de la Péd.

PED.

FUGATO.

Allegro. (♩= 88)

f

Ⓖ

S. PED.

Anches
du G.d O.

PED.

Cresc.

Cresc.

Rall.

Anches PED.

And.te maestoso. (𝅗𝅥 = 76)

ff non legato.

PÉDALE.

ff

PED.

Rit.

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L. Bodet grav.- Imp: Delanchy, 51, Fg St. Denis. (A.G. 38) Meudon, Déc: 1885.

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à ma fille CÉCILE

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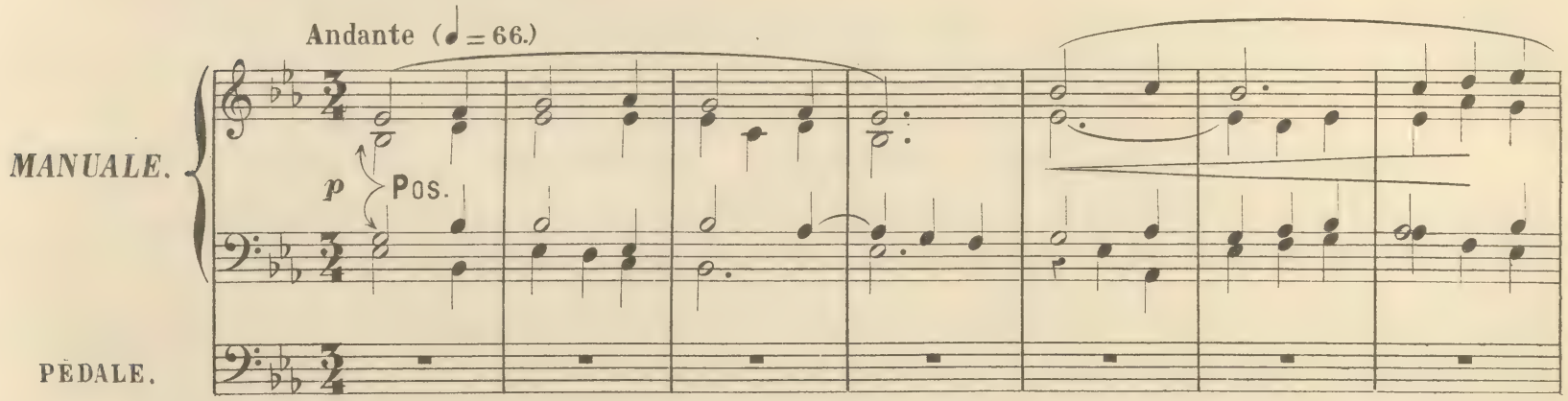
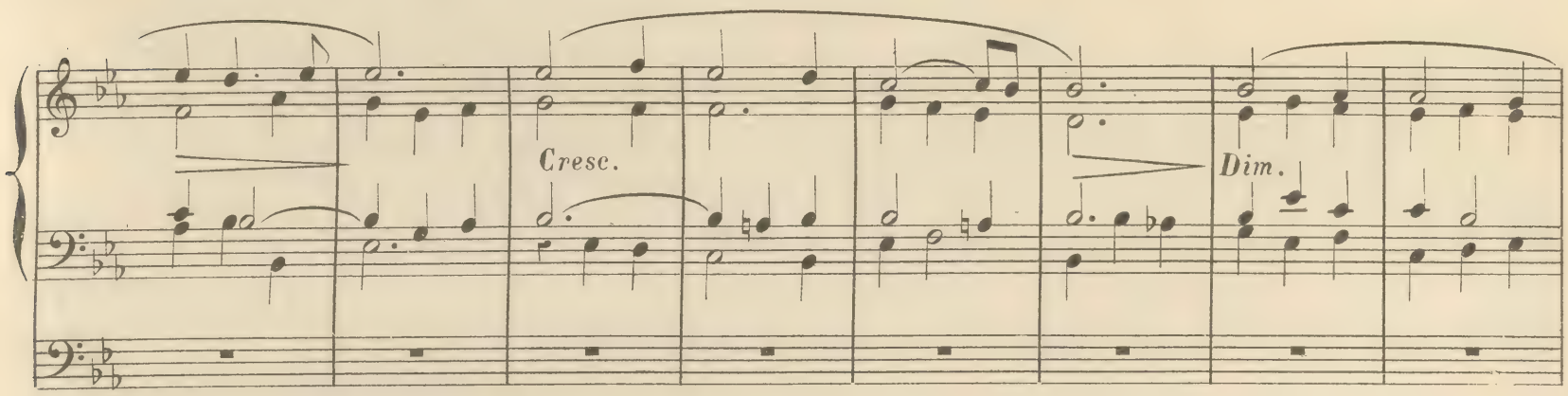
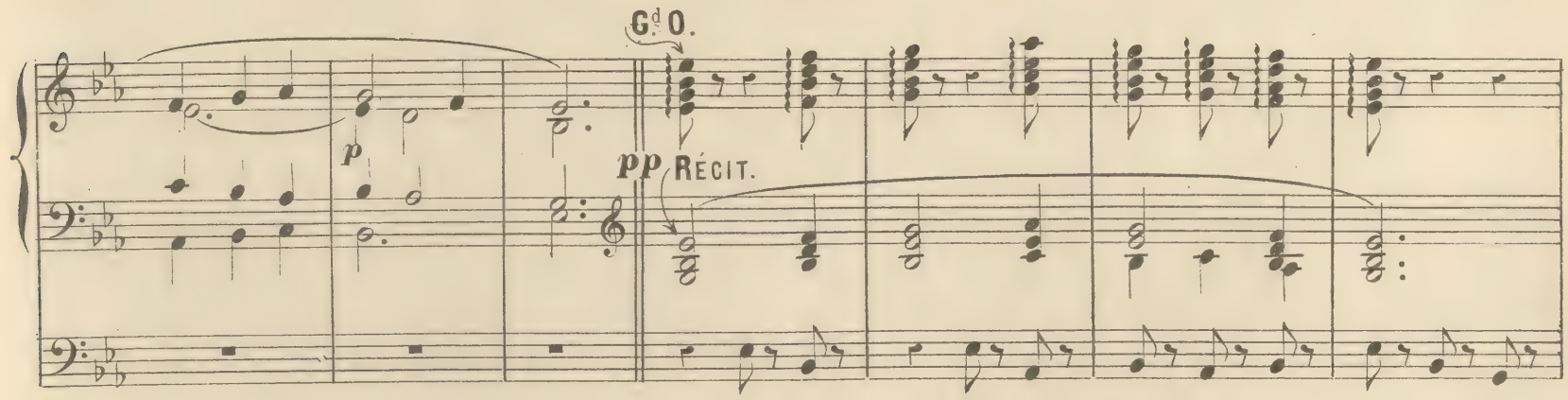
DEUX VARIATIONS

SUR: *PUER NOBIS NASCITUR.*

INDICATION DES JEUX :
Récit: Voix céleste, Viole de gambe, Voix humaine, Bourdon de 8 P. et Tremblant.
Positif: Unda maris et Salicional de 8 P.
G.^d^ Orgue: Bourdon de 16 P. seul, Récit accouplé. Octaves graves *ad libitum*.
Pédale: Soubasse de 16 P. Violoncelle et Flûte de 8 P.







Ces pièces peuvent être exécutées sur les petites orgues comme sur les grandes, sur un comme sur plusieurs claviers. La Pédale n'est pas indispensable, mais elle ajoute à l'effet.

Propriété de l'Auteur.

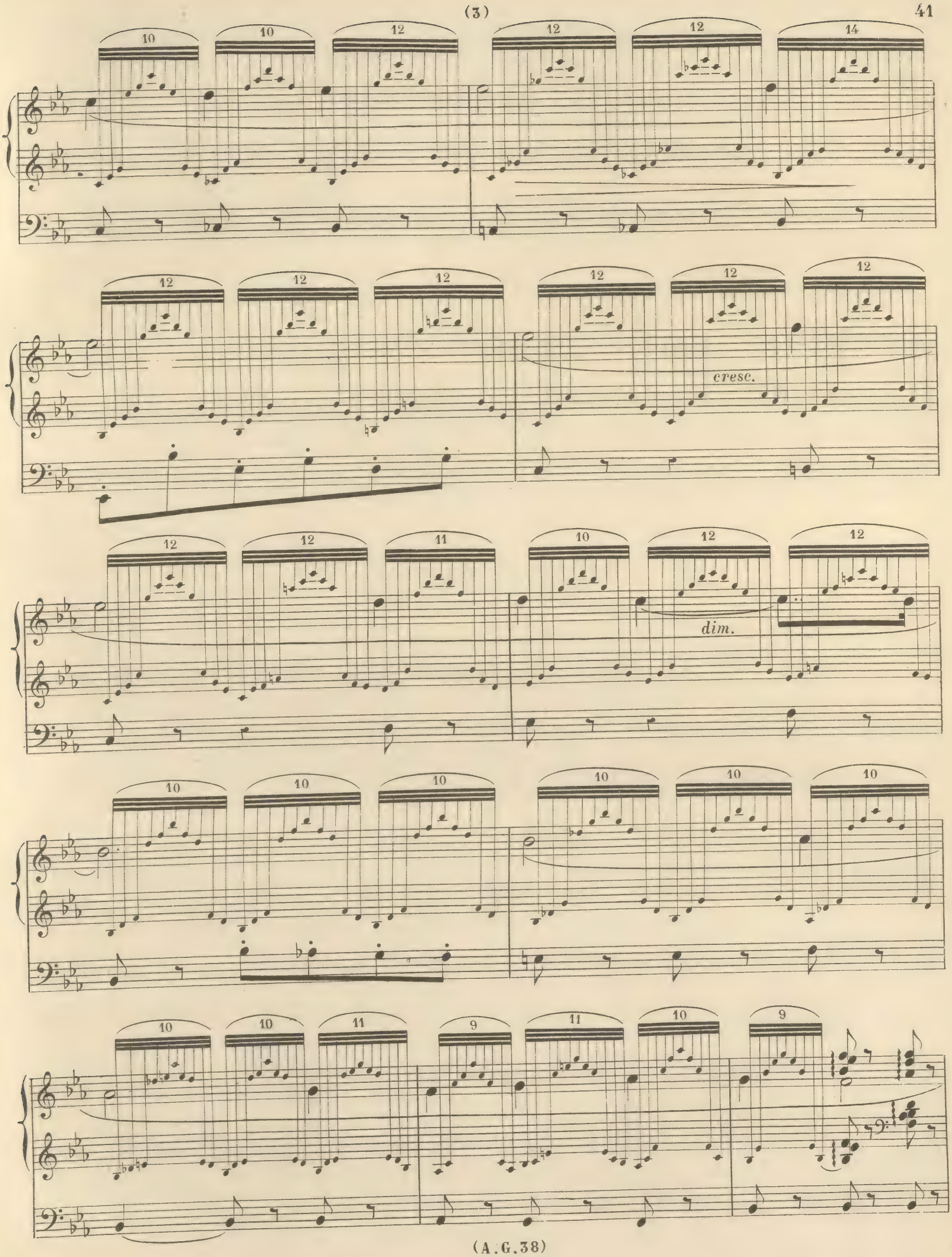
ôtez les 8.ves graves.

10 10 10 12 12 11

G.d O.

11 10 9 10 10 9

11 10 12 11 10 11


cresc.
dim.

10 11 11 12 11

Pos. G.d O.

8.ves graves. G.d O. ôtez 8.ves pp 8.ves graves.

Pos. Dim. pp Rit.

Meudon, 21 Oct: 1886.

ANTIENNE (N.o 1)

NOËL: Que de sang dans la Judée!

① Andante.

ORGANO. Ⓔ *p* Jeux doux.

①

p

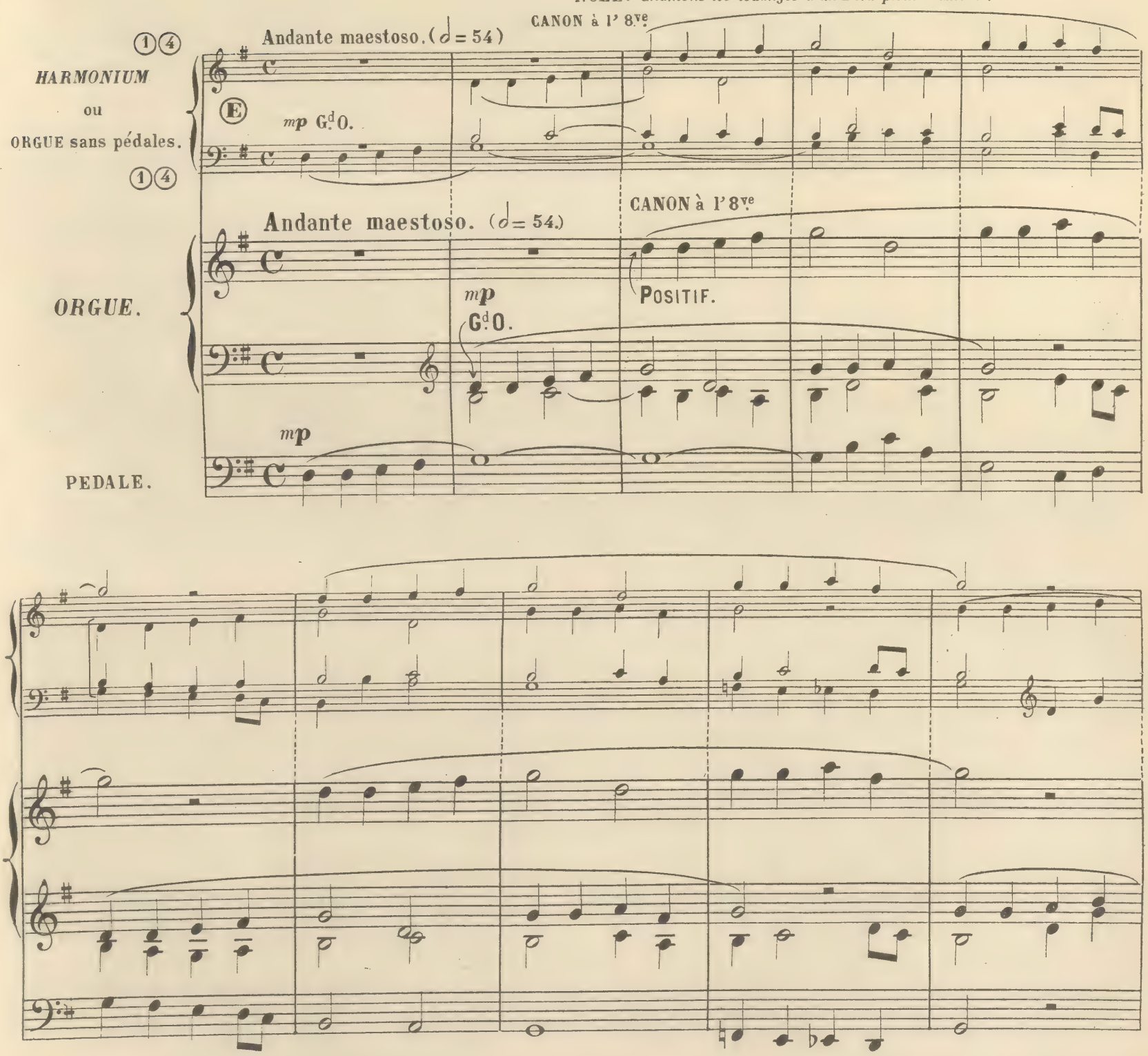
To J. KENDRICK PYNE, Esqre.
Organist of Manchester Cathedral and Town Hall.

OFFERTOIRE (N° 5.)

SUR TROIS NOËLS.

INDICATION DES JEUX:
- **Récit:** Fonds et Anches de 8 et 4 P.
- **Positif:** Basson de 16 P. Trompette (ou Clarinette) de 8 P. avec les Fonds de 8 et 4 P.
- **G^d. Orgue:** Fonds de 16, 8 et 4 P. (Grand chœur préparé.)
- **Pédale:** Fonds de 16, 8 et de 4 P. avec tirasse du G^d. O. (Anches préparées.)

NOËL. Chantons les louanges d'un Dieu plein d'amour.



G^d O.

(ôtez le Basson de 16 du Pos.)

NOËL: Bergers prenons nos chalumeaux.*

③ Allegro assai con brio. (♩ = 120)

f G.d O. Récit et Pos. accouplés.

③ PED. SENZA PED.

(Reprise *ad libitum*.)

PED.

S PED.

ôtez les Anches du Pos.

PED.

* Le chant de ce Noël m'a été donné par Mr Th. Salomé qui l'avait entendu jouer par A. Chauvet, mon prédécesseur à l'église de la Trinité.
ALEX. G.
(A.G.38)

Dim.

S. PED. ôtez la tirasse.

NOËL FLAMAND.

p POS. (Fonds.)

PED.

S. PED. PED.

RÉCIT.

p G^d O.

S. PED.

G^d O.

G *mf*

PED. avec Tirasse du G^d O.

Dim.

p RÉCIT.

S. PED.

p G.d O.

PED.

Cresc.

S. PED.

f Anches du Pos.

PED.

ôtez les Anches du Pos.

RÉCIT.

p *cresc.* *f*

S. PED. G.d O.

Di - - mi - - nu - - en - - do

p RÉCIT.

RÉCIT. G.d O.

p G.d O.

PED.

Cres - - - cen - - -

a tempo.
Anches du Pos.

– do.

Rall.

G f

ôtez les anches du Pos.

G

S. PED. ôtez la tirasse.

p POS. (Fonds)

PED.

S. Ped. mettez la tirasse du G.d O.

a tempo.

Rit.

Ⓖ *ff* G.d O. Grand chœur et Anches du Pos.

S. Ped.

PED.

ôtez les anches du G.d O.
et de la Péd.

G

f

ôtez les anches du Pos.

mf

Dimi - - nu - - en - - do.

p

Meudon, 6 Septembre 1886.

NOËL BRABANÇON

ÉLÉVATION (Nº 5.)

INDICATION DES JEUX: **Récit:** Hautbois de 8 P.
G.d Orgue ou **Positif:** Bourdon ou Salicional de 8 P.
Pédale: Bourdons de 16 et de 8 P.

ALLA HAYDN.

NOËL. Adagio. (♪ = 69.)

RÉCIT.

4 ou 1

ORGANO.

E *p* G.d O.

4 ou 1

SENZA PED.

tr

PED. S. PED.

tr

tr

Cres - - - cen - -

PED.

- do.

p

S. PED.

PED.

Cresc.

POUR L' HARMONIUM.

p

S. PED.

Cres - - - cen - - - do. *f*

PED.

tr *Dim.* *p* *A piacere.*

a tempo. Gd O. RÉCIT.

a tempo. Gd O. RÉCIT. *f* *Dim.*

p *pp* *Rit.* *ppp*

pp Bourdon de 8'.

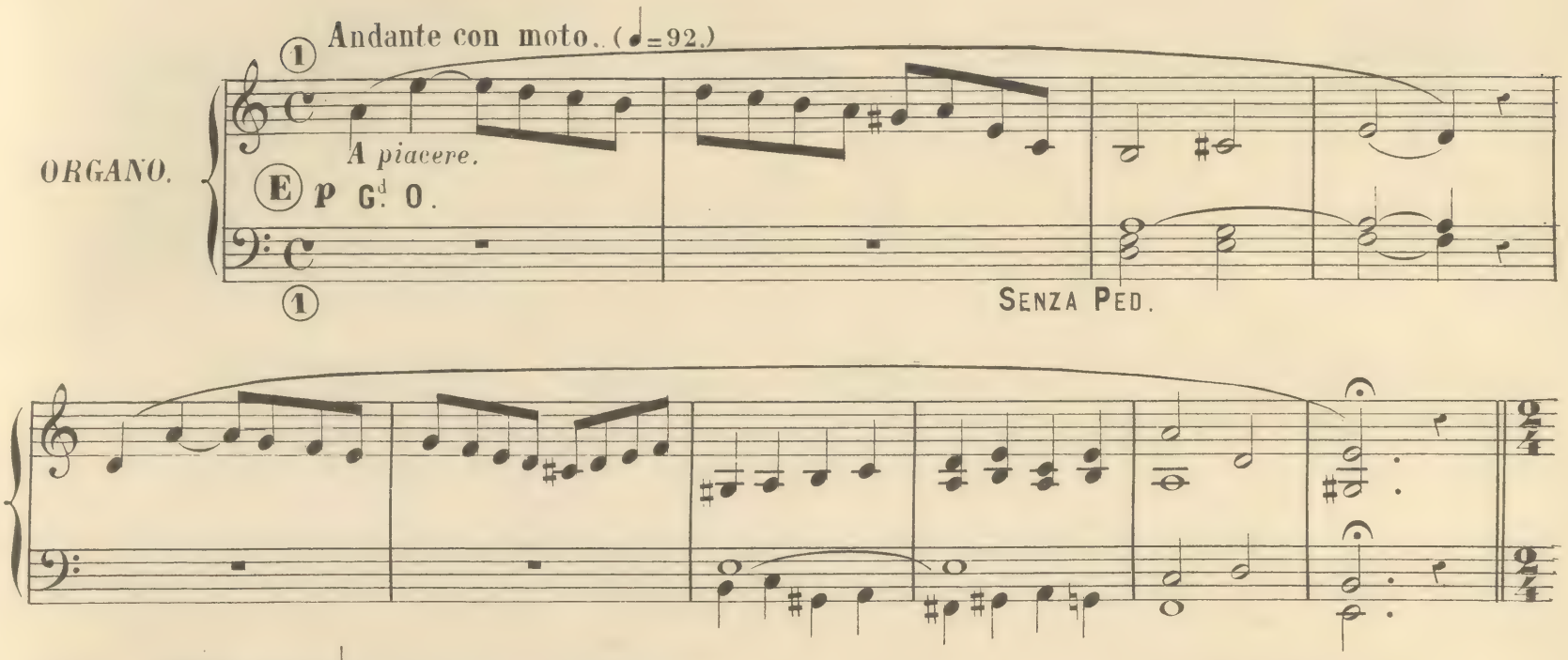
PED.

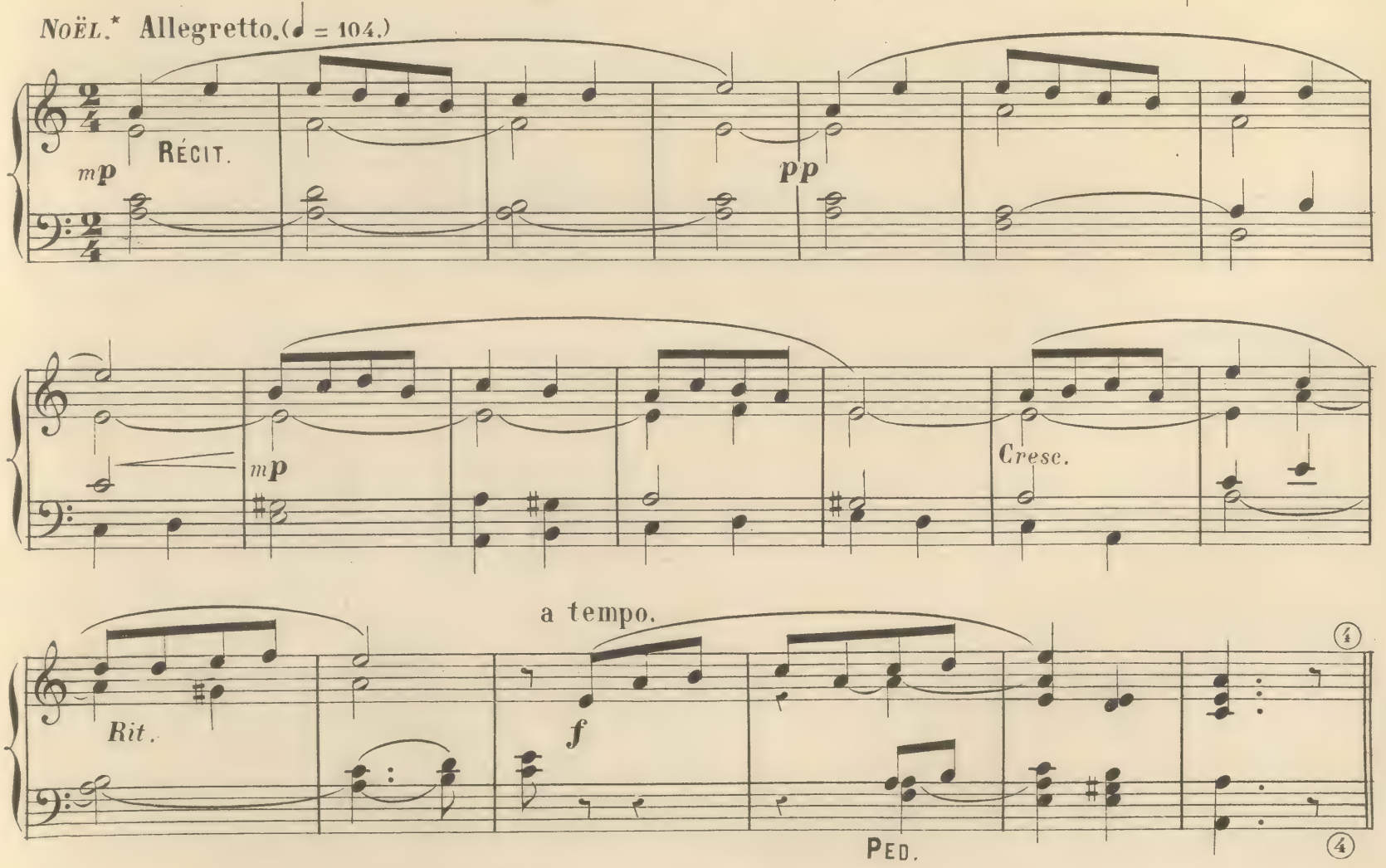
Meudon 1er Septembre 1886.

COMMUNION (N° 3.)

SUR LE NOËL LANGUEDOCIEN: D'OÙ VIENS-TU BERGÈRE, D'OÙ VIENS-TU?

INDICATION DES JEUX: **Récit:** Voix céleste et Viole de 8 P.
G.d Orgue: Flûte harmonique de 8 P. Récit accouplé.
Pédale: Bourdons de 16 et de 8 P.





* La mélodie de ce Noël m'a été donnée par Mr Raymond Bassal, à Béziers.

mp G.d O.

SENZA PED.

PED.

Cres-

- cen - - - - do.

f

POUR L'HARMONIUM.

SENZA PED.

Dimi - nu - en - do.

a tempo.

Rall. RÉCIT. RÉCIT.

p

Cresc.

PED.

f Rall.

a tempo.

Di - - - mi - - - - - nu - - - en - - -

p

Gd O.

pp RÉCIT.

Perdendosi. *ppp*

② PED.

SENZA PED.

L. Bodet grav:16 r. des 4 vents. (A. G. 38.) Imp: Delanchy, 51, Fg St Denis. Boulogne-s-mer, 24 Août 1886.

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pour l'ORGUE par

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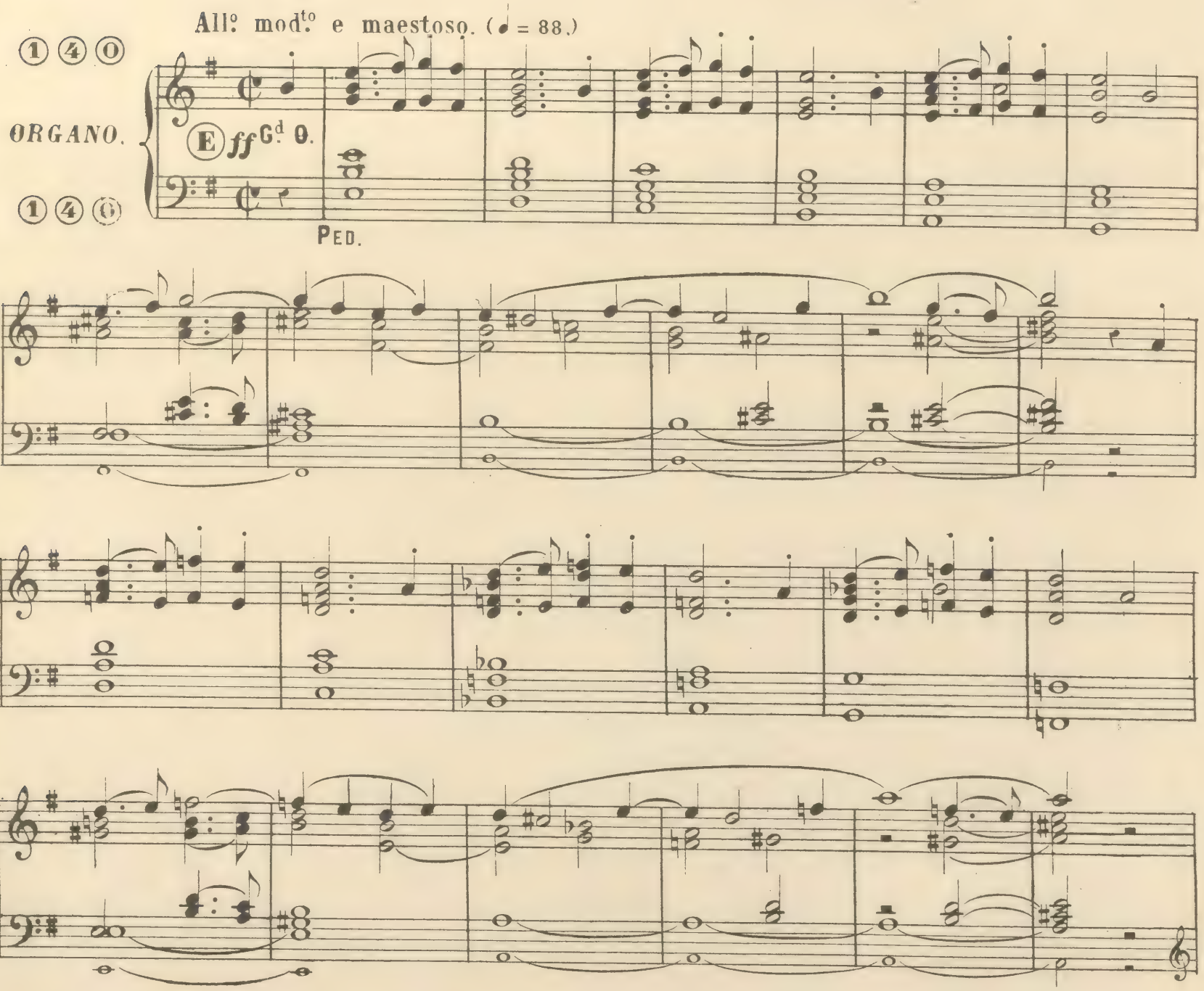
OFFERTOIRE (N° 6.)

SUR UN NOËL ESPAGNOL.

4e Livraison. Op: 60.

INDICATION DES JEUX:
Récit: Fonds et Anches de 8, 4 et 2 P.
Positif: Grand chœur.
G.d Orgue: Grand chœur, Récit et Pos: accouplés.
Pédale: Fonds de 32, 16, 8 et 4 P. Anches de 16, 8 et 4 P.



Ces pièces peuvent être exécutées sur les petites orgues comme sur les grandes, sur un comme sur plusieurs claviers. La Pédale n'est pas indispensable, mais elle ajoute à l'effet.

Propriété de l'Auteur.

f Pos.

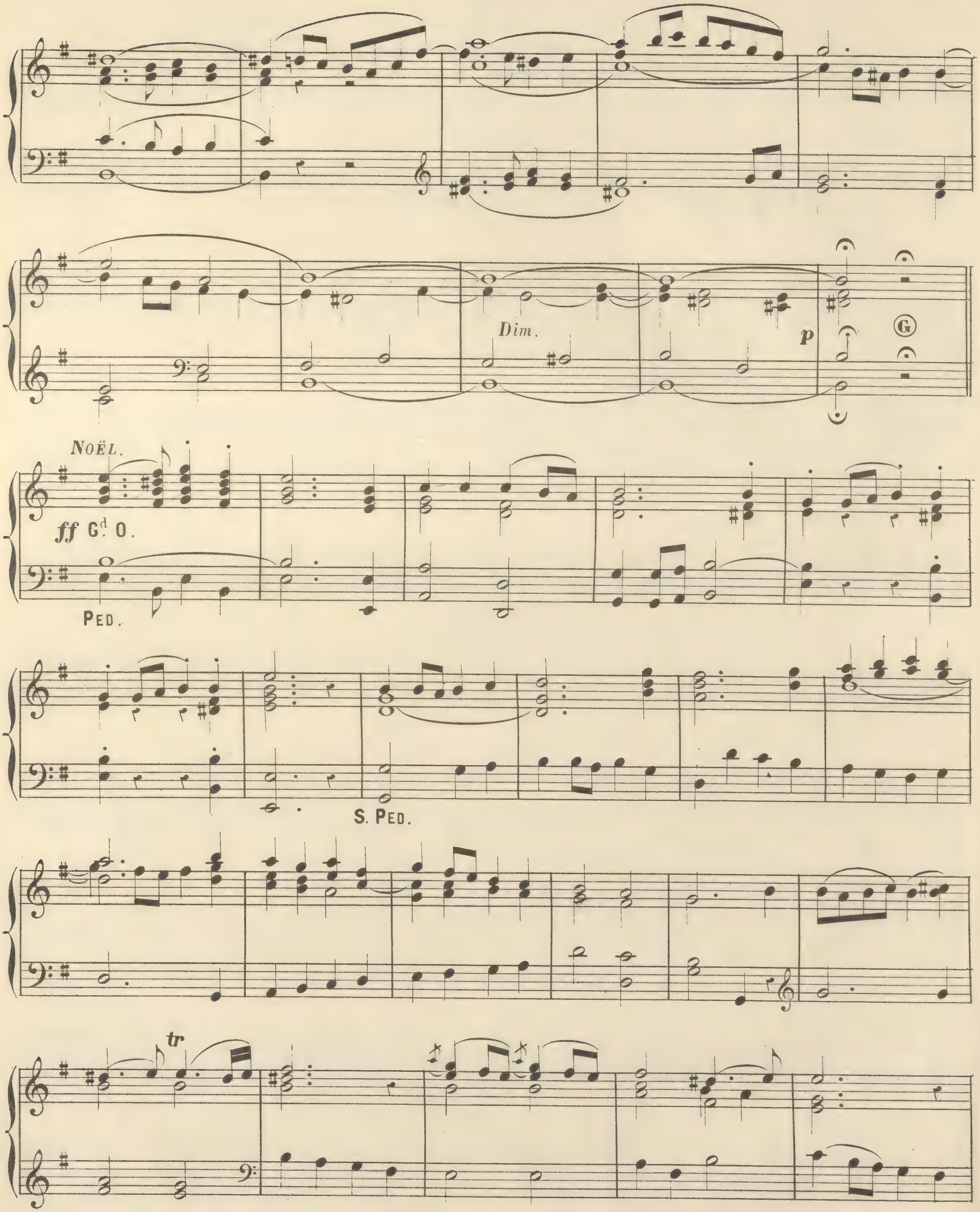
S. Ped.

ff Gd O.

Ped.

Ⓖ *mf* Récit.

S. Ped.


Dim.
p
G
NOËL.
ff Gd. O.
PED.
S. PED.
tr

f Ⓖ POSITIF.

p Ⓖ

Cresc.

f

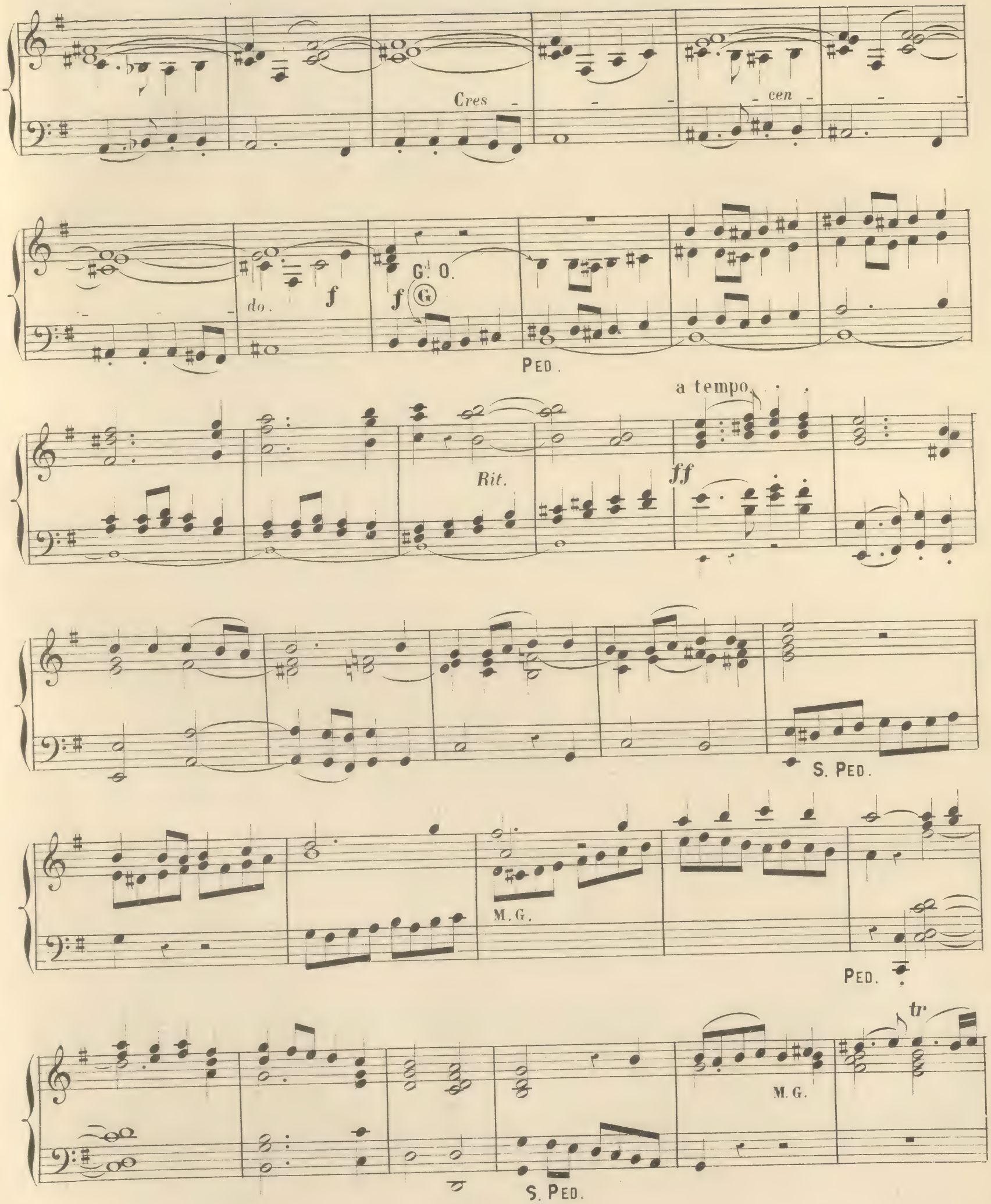
p Ⓖ RÉCIT.

M. G.

Dim.

M. G.

M. G.


Cres - - - cen - - - do.
f
f
Gd. O.
G
PED.
a tempo
Rit.
ff
S. PED.
M. G.
PED.
tr
M. G.
S. PED.

tr

PED.

Molto maestoso.

fff

Bombarde de 32 P.

Rit.

Rit.

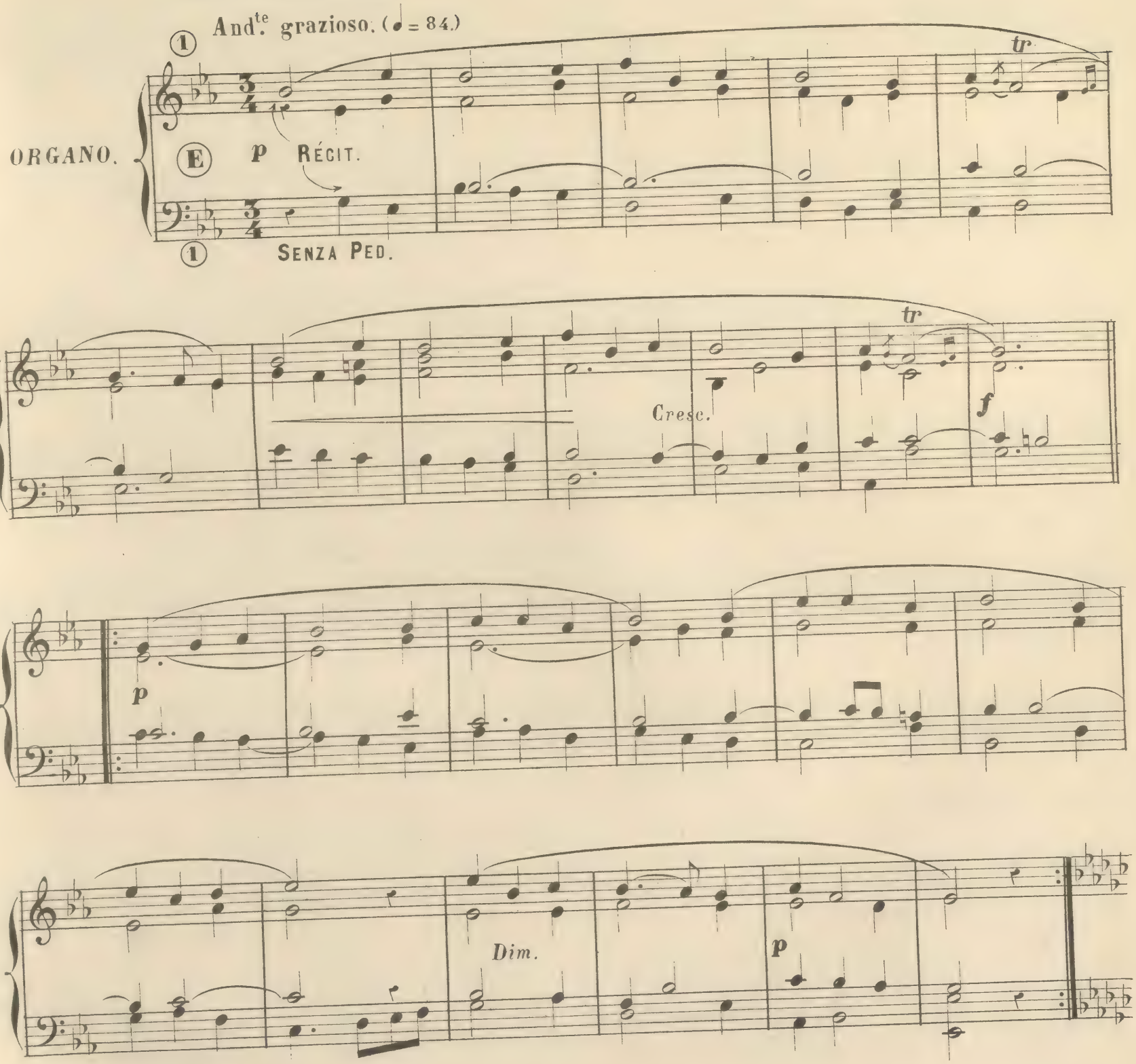
Boulogne-s-mer, 23 Août 1886.

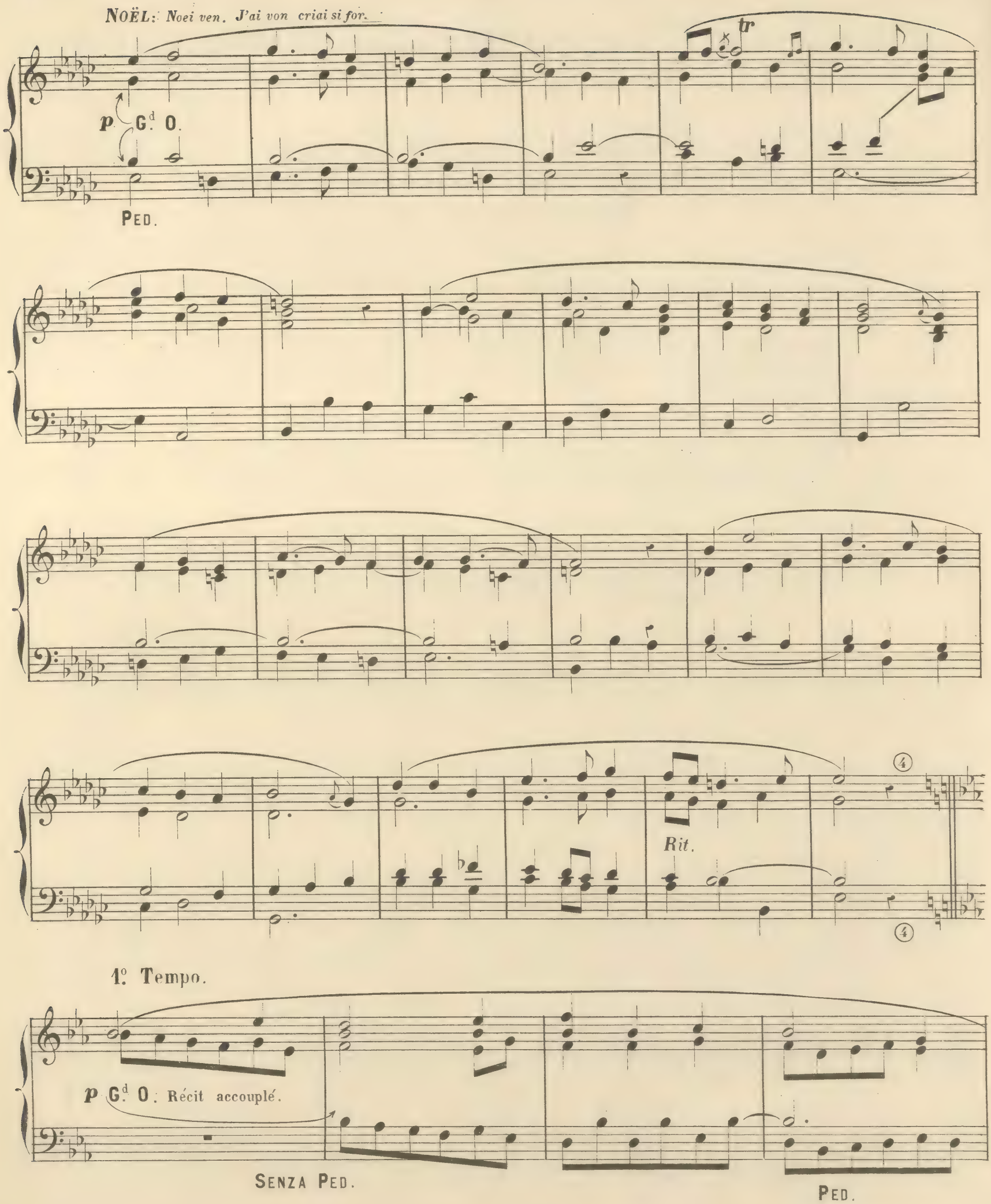
ÉLÉVATION (Nº 6.)

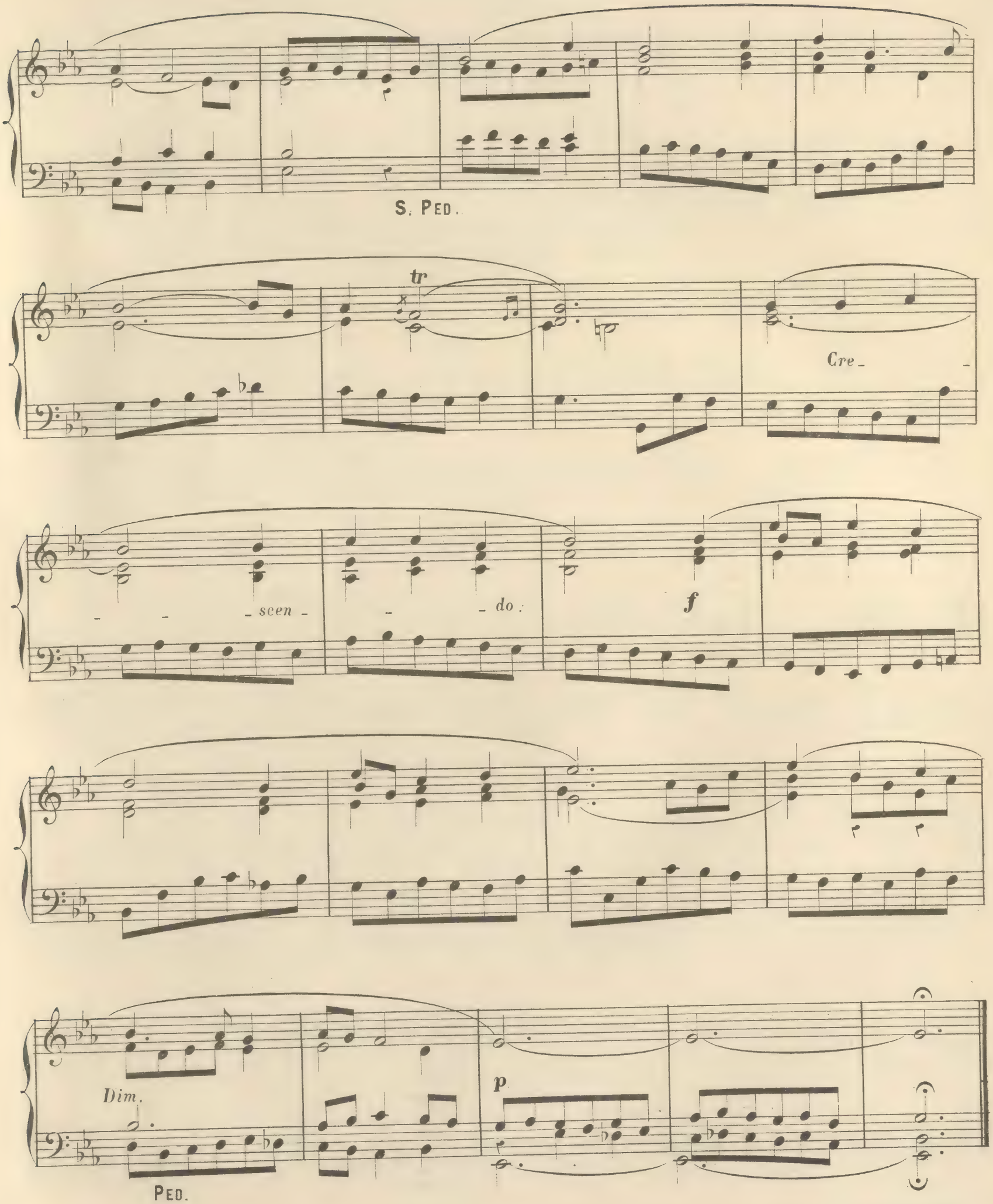
DEUX NOËLS HARMONISÉS.

INDICATION DES JEUX: **Récit:** Voix céleste et Viole de 8 P.
G.d Orgue: Flûte harmonique et Bourdon de 8 P.
Pédale: Bourdons de 16 et 8 P.

NOËL: Vé Noei Blaizôte.




NOËL: Noei ven. J'ai von criai si for.
p Gd. O.
PED.
tr
Rit.
4
4
1º Tempo.
p Gd. O. Récit accouplé.
SENZA PED.
PED.



Meudon, 13 Septembre 1886.

(12)

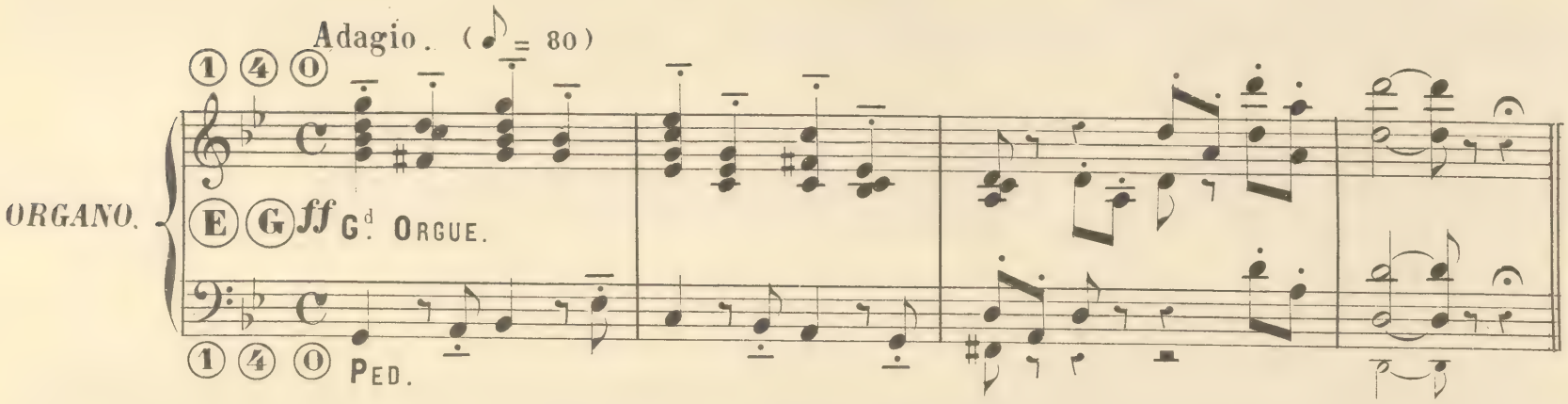
à Monsieur ALP. **PELLET,** *Organiste de la Cathédrale de Nîmes.*

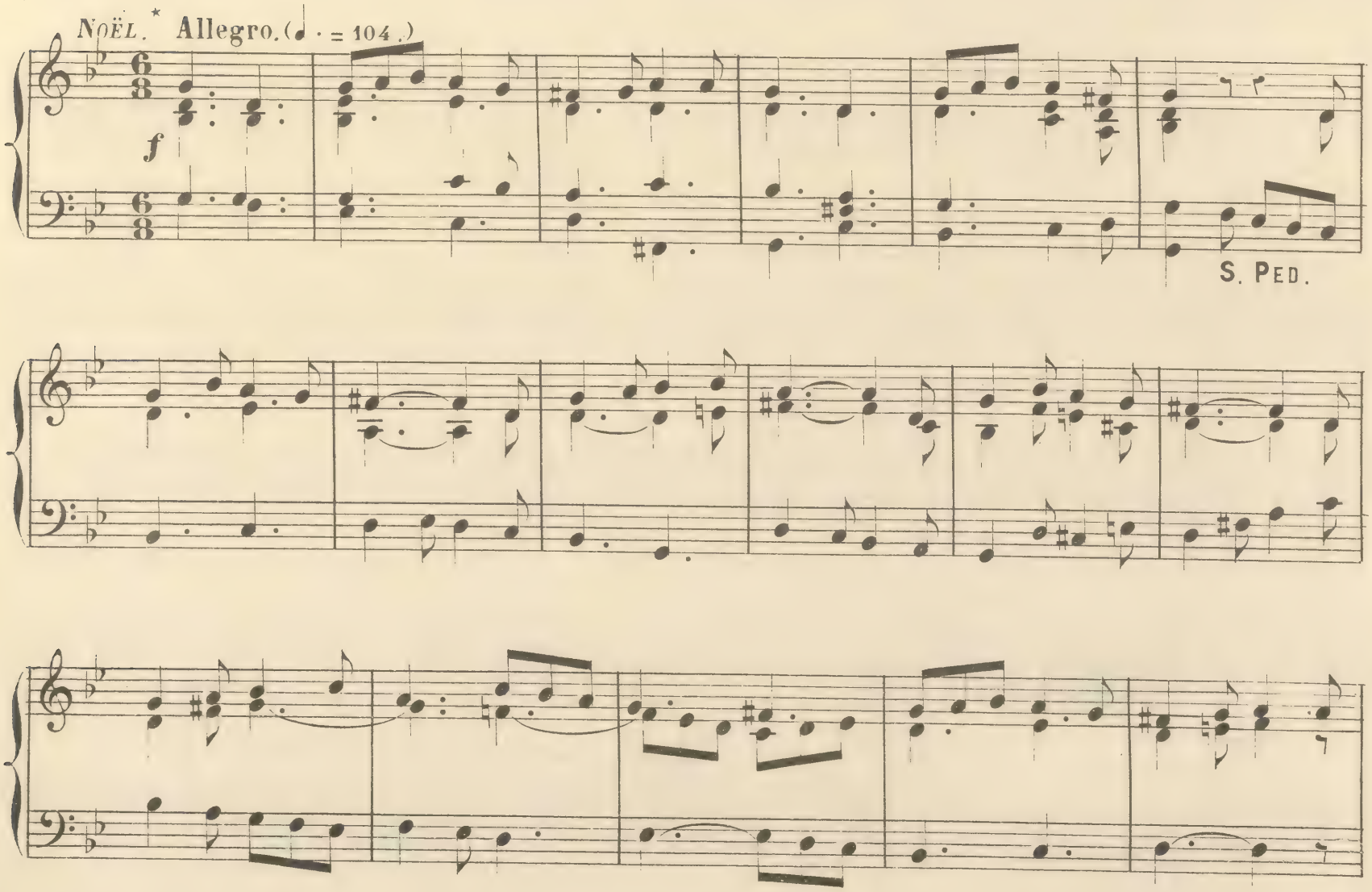
CHANT DU ROI RENÉ

NOËL PROVENÇAL.

SORTIE (N° 2.)

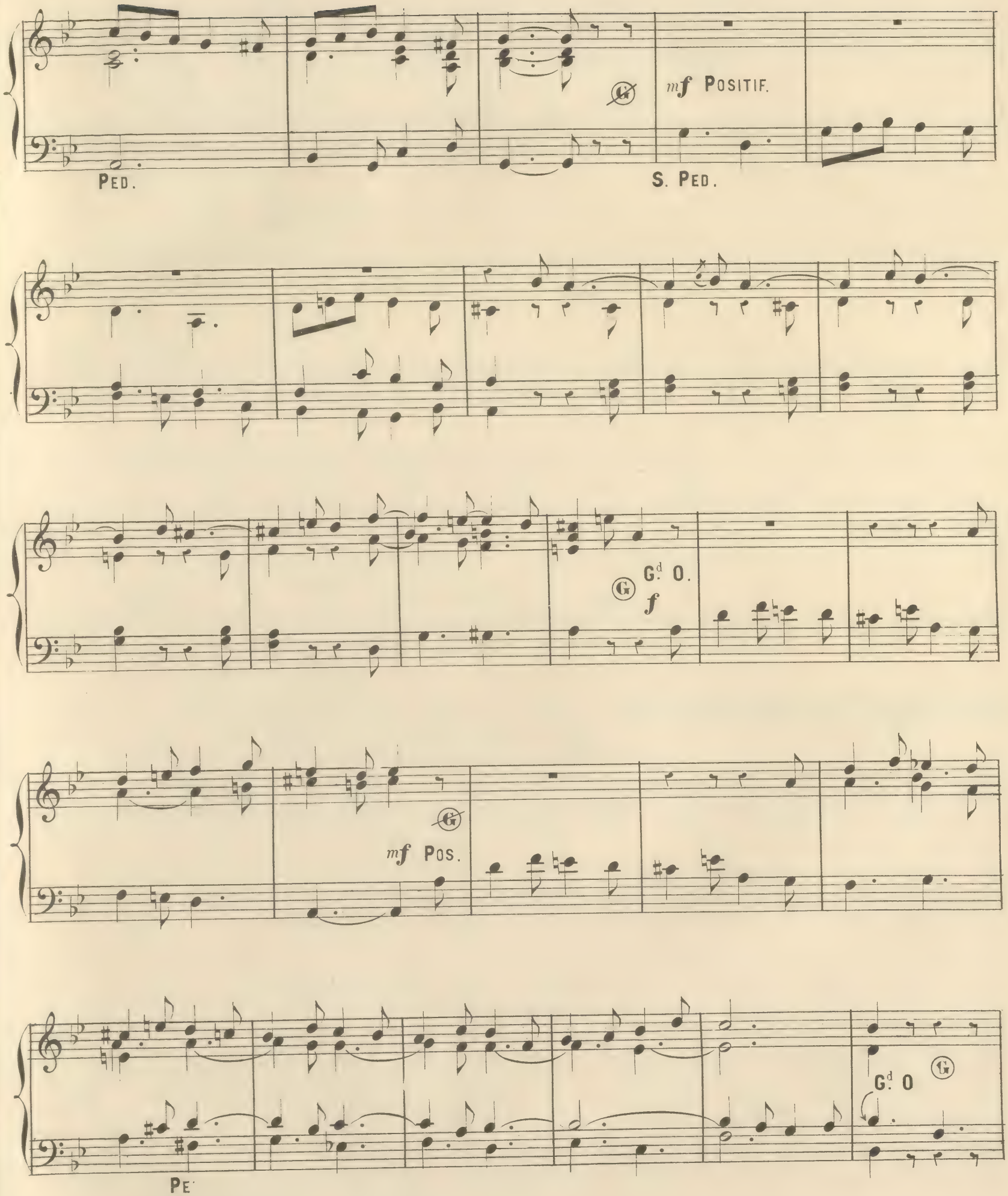
INDICATION DES JEUX:
Récit: Grand chœur.
Positif: Grand chœur.
G.d Orgue: *ff* Grand chœur. *f* Fonds, Récit et Positif accouplés.
Pédale: *ff* Anches. *p* Fonds.





* Ce chant, attribué au Roi René, m'a été communiqué par Mr Alp. Pellet, Organiste de la Cathédrale de Nîmes.
(A. G. 38)

ALEX. G.


PED.
mf POSITIF.
S. PED.
G
Gd O.
f
mf POS.
PE
Gd O

Gd O.

S. PED.

PED.

p RÉCIT.

FACILITÉ.

PED. *p* Les notes en gros caractères.

Cresc.

M. G.

Rit.

a tempo.

p

FACILITÉ.

FACILITÉ.

mf Pos.

p RÉCIT.

mf Pos.

p RÉCIT.

S. PED.

mf Pos. *p* Récit. *mf* Pos. *p* Récit.

mf Pos. *p* Récit. *mf* Pos. *p* Récit.

mf Pos. *p* Récit. Ⓖ Gd O. *f* *Rit.*

mf Pos. *p* Récit. Ⓖ Gd O. *f* *Rit.*

Ped.

a tempo.

ff *p* Récit.

ff Gd O.

S. Ped.

Animando.

PED.

p RÉCIT.

S. PED.

ff G.d O.

PED.

p RÉCIT.

S. PED.

ff G.d O.

PED.

p RÉCIT.

S. PED.

ff G.d O.

PED.

PED.

Rit.

Boulogne-s-mer, 20 Août 1886.

ÉLÉVATION (Nº 7.)

SUR LE NOËL: O JOUR, TON DIVIN FLAMBEAU.

INDICATION DES JEUX: { **Récit:** Voix céleste et Viole de gambe de 8 P.
Positif ou **G.d Orgue:** Quintaton (ou Bourdon) de 16 P.
et Flûte harmonique (ou Salicional) de 8 P.

NOËL.

ORGANO.

1 Adagio. (♩ = 63.)

E *p* La 1re fois sur le Positif.
La 2de fois sur le Récit

PED.

tr

POS.

S. PED.

PED.

RÉCIT.

S. PED.

Cresc.

PED.

Dim.

rit.

pp

S. PED.

PED.

L. Bodet grav.— Imp: Delanchy, 51, Fg St Denis.

Meudon, 16 Septembre 1886.

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GERMAN SONGS.

VOICE and PIANO, (continued from Pages **F** and **R.**)

SPOHR (Louis), Nos. 274 to 278, Five Songs, **Op. 103:—**

f —— 274. "*A bird sat on an alder bough,*" (Bird and Maiden) 2 6
g —— 275. "*Be still my heart,*" (Sei still, mein Herz) 3 0
d —— 276. "*All is quiet,*" (Cradle Song) 2 6
*f** —— 277. "*When silent grief oppresses,*" (Silent sorrow.—Das heimliche Lied) 2 6
*f** —— 278. "*Wake up, Love,*" (Wach auf) 2 6

MENDELSSOHN-BARTHOLDY, Six Songs, ded. to Miss Dolby, **Op. 57:—**

e —— 279. "*Echo answers,*" (Alt-Deutsches Lied) 2 0
g —— 280. "*O! winter, cruel winter,*" (Shepherd's Song) 2 0
*g** —— 281. "*Oh, what means this soft emotion?*" (**Zuleika**) 3 0
g —— 282. "*Of all the pretty darlings,*" (Rheinisches Volkslied) 2 0
*f** —— 283. "*When through the Piazzata,*" (Venetianisches Gondellied) 2 0
g —— 284. "*Floating rides a soft and balmy breeze,*" (Reiselied) 3 0

MOLIQUE (B.) Second Set of Six Songs, **Op. 23:—**

*f** —— 285. "*The world is so fair,*" (Ermunterung) 2 6
*f** —— 286. "*To thee, to thee,*" (Zu dir, zu dir!) 2 0
*f** —— 287. "*I come, my love, to thee,*" (Zur Stunde) 2 0
*** —— 288. "*Question not,*" (Frage nicht) 2 6
*f** —— 289. "*It is ordained by Heav'n's decree,*" (Alt-Deutsch) 2 0
*f** —— 290. "*Ah! why so distant?*" (Warum so ferne?) 2 6

MOLIQUE (B.) Third Set of Six Songs, **Op. 25:—**

*d** —— 291. "*Mother and daughter,*" (Mutter und Tochter) 2 0
g —— 292. "*I look round the world,*" (Sehnsucht) 2 6
*f** —— 293. "*Cottage fair,*" (Hüttelein) 2 0
*** —— 294. "*Faith, Hope, and Love,*" (Der Glaube erhellet) 2 0
*f** —— 295. "*Oh! still my heart's fond beating,*" (O stille dies Verlangen) 2 6
*f** —— 296. "*Come, dearest, come,*" written by **Prince Albert** 2 0
*f** —— 297. **CURSCHMANN.** "*Streamlet, cease thy constant flow,*" (She is mine,) "Bächlein lass dein Rauschen sein" 2 0
*d** —— 298. **KUCKEN.** "*Thy name I whisper,*" (Immortelle) 1 6
g —— 299. **KREUTZER** (C.) "*In yonder valley,*" (Das Mühlrad, Op. 72.) 2 6
*g** —— 300. **OBERTHUR.** "*To distant lands I long to go,*" (Heimweh) 2 0
f —— 301. —— —— "*The moon is gleaming,*" (Verlorne Blumen) 2 6
f —— 302. —— —— "*More exquisite still,*" Lied 3 0
f —— 303. —— —— "*See the mariner returning,*" (Der Matrose) 2 6
e —— 304. **KUCKEN.** "*Thou art a lovely flower,*" for Contralto or Mezzo Soprano 1 6
g —— 305. —— —— "*Go, bird,*" (Flieg' Vöglein) 2 0
*f** —— 306. **CURSCHMANN.** "*Blest retreat,*" (Hüttelein fein) 2 0
g —— 307. **KUCKEN.** "*In yonder forest darkling,*" (Da drüben) 2 0
a —— 308. —— —— "*Friendly is thine air,*" (Gretelein) 2 6
f —— 309. **LINDPAINTNER.** "*With sword at rest,*" (Standard bearer.—Fahnenwacht) ..... in D flat 2 6
g —— 310. **SPEYER.** "*My heart's on the Rhine,*" (Rheinsehnsucht) ..... in A flat 2 6
e —— 311. **PROCH.** "*Words can ne'er express the feeling,*" (Stilles Glück) 2 0
a —— 312. **KUCKEN.** "*At even hour I love to stray,*" (Lauf der Welt) 2 0
f —— 313. **BEETHOVEN.** "*Dr. Funnystick's Travels,*" (Comic Song) 1 0
f —— 314. **SPEYER.** "*Farewell, and think of me,*" (Sängers Abschied) 3 0
*d** —— 315. **KUCKEN.** "*Oh! were I but a moonbeam gay,*" (O wär ich doch des Mondes Licht-Herzenswünsche) .. 2 0
d —— 316. **KREBS.** "*Loving I think of thee,*" (An Adelheid) .. 2 0
g —— 317. **KUCKEN.** "*Even is fading,*" (Schlummerlied) 2 0
*g** —— 318. **PROCH.** "*Question not,*" (Frage nicht) 2 6
f —— 319. **LORTZING.** "*In childhood I dallied,*" (Sonst spielt ich mit) 2 0
f —— 320. **MARSCHNER.** "*An old man, grief had sorely jaded,*" (Es setzte brummend sich der Alte) 2 6
a —— 321. **SCHUBERT** (Franc). "*Ah! from out this vale's recesses,*" (Sehnsucht von Schiller) 3 0
*f** —— 322. **HENSELT** (A.) "*Bear me, ye swift rolling waters,*" (Das ferne Land) 2 0
a —— 323. **KUCKEN.** "*Who hovers near my lattice now,*" (Herein!) 3 0
f —— 324. —— —— "*Oh! wert thou mine,*" (Wenn du wärst mein eigen) 2 0
f —— 325. **TOMASCHEK.** "*Hark! there sings a Nightingale,*" Bohemian Song) 2 0
*f** —— 326. **SCHUBERT.** "*As o'er the Alps he ranges,*" (Der Alpenjäger) 2 6
f —— 327. **KUCKEN.** "*My harp now lies broken,*" (the Maid of Judah) 2 6
f —— 328. **PROCH.** "*Within the groves,*" (Sänger und Wanderer) 2 6
f —— 329. —— —— "*Mother, give, oh give thy blessing,*" (Die Braut am Grabe ihrer Mutter) 2 0
f —— 330. **KUCKEN.** "*My heart! canst tell me?*" (Mein Herz ich will dich fragen) ..... for one or two voices 2 6

MOLIQUE (B.) Fourth Set of Six Songs, **Op. 29:—**

f —— 331. "*The cruel Ocean,*" (Das böse Meer) 2 6
*f** —— 332. "*Ocean, 'neath thy foam,*" (Nimm mich auf, o Fluth) 2 0
f —— 333. "*Come all ye glad and free,*" (Kommt herbei) 3 0
Sung by Mlle. Graumann, Miss Steele, &c.
f —— 334. "*The woodland is drear,*" (Sonst und jetzt) 3 0
f —— 335. "*Return to me,*" (Die Verlassene) 2 6
*f** —— 336. "*Beneath the linden's shadow*" (Die Zufriedene) 2 0
*f** —— 337. **SCHUBERT** (F.) "*Oh! leave th' inconstant water,*" (Das Fischermädchen) 2 0
f —— 338. —— —— "*The Spring's mild breezes,*" (Frühlingsglaube) 2 0
f —— 339. **KUCKEN.** "*Ave Maria,*" ded. to Miss Masson 2 6

ESCA (Alexander), Six Songs, **Op. 32.** expressly written for Wessel & Co's. Series of German Songs:—

f —— 340. "*I am but a lowly flower,*" (Ich bin eine Glockenblume) 2 0
f —— 341. "*O calm my heart's wild beating,*" (O stille dies Verlangen) 3 0
f —— 342. "*Whence flows this tear,*" (Die einsame Thräne) 1 6
*f** —— 343. "*What lures thy steps,*" (Das Mädchen am Fenster) 2 6
*f** —— 344. "*Oh, might but my pangs,*" Lied, von Heine 2 0
f —— 345. "*Return to me,*" (Die Verlassene) 2 6
f —— 346. **SPEYER.** "*To no one have I expressed it,*" (Die Stille, Op. 46) 2 0
f —— 347. **ERNST** (H. W.) "*The Sea,*" Original Ballad, (Der Fischer) 2 6
f —— 348. **BEETHOVEN.** "*Pure as sweet violets blooming,*" (Du!) the Adagio of the Septett, Op. 20 ..... 2 6
f —— 349. **KUCKEN.** "*A lamb of spotless white,*" (Lieb Annchen) 2 0
f —— 350. —— —— "*Heart, why thus with restless pining,*" (Treue im Wechsel 2 0
f —— 351. —— —— "*Beneath the bow'r,*" (Ich denke dein) Duet for Two Voices 2 6
f —— 352. —— —— "*Lonely? Lonely?*" (Lied in der Fremde) 2 0
f —— 353. —— —— "*Had I but wings to fly,*" (Sehnsucht) 2 0
f —— 354. **TOMASCHEK.** "*How oft on the mountain yonder,*" (Göthe's Schäfers Klagelied) 2 0

*** Second Edition, transposed into A, a third lower.

a —— 355. **KALLIWODA.** "*The mountaineer's home,*" (Zur Heimath) ..... Op. 122 2 6
e —— 356. **GOLLMICK** (Adolph). "*The world is fair,*" (Wanderlust) 2 0
e —— 357. —— —— "*Could'st thou be mine?*" (Ach wärst du mein) 2 0
*d** —— 358. —— —— "*Fare thee well,*" (Lebewohl) 2 6
f —— 359. **PROCH.** "*Affection's remembrance,*" (Thou ring on my finger) 2 0
d —— 360. **TOMASCHEK.** "*Now again o'er grove and mead,*" (An den Mond) 2 0

*** Second Edition, transposed into F, a third lower.

f —— 361. **PROCH.** "*Oh! wherefore mourn the love that's dead,*" (Liebesend) ..... Op. 73 2 6
f —— 362. —— —— "*With bounding heart and joyous look,*" (Wiedersehn) 2 0
g —— 363. **KREBS.** "*How welcome the sweet month of May,*" (Mailied) for two voices 3 0
e —— 364. **REISSIGER** (C. G.) "*Towards my home each thought is flying,*" (Home. Heimweh), No. 5 of Pischek's Songs 2 0
g —— 365. —— —— "*In the sunny south 'tis lying,*" (Zigeunerbube), No. 6 of Pischek's Songs 2 6

REISSIGER (C. G.) two Duettinos, viz.:—

*g** —— 366. "*I feel as if long years had bound us,*" (Wohin?) 3 0
g —— 367. "*The Spring's blue eyes,*" (Frühlingslied) 3 0
g —— 368. **KUCKEN.** "*Bird fly from hence,*" (Vöglein mein Bote) 2 6
g —— 369. —— —— "*The Swallows, aye, the Swallows,*" (Abschied der Schwalben), Duet for two Sopranos .. Op. 8 3 0
g —— 370. —— —— "*Onward, thro' the waters,*" (Barcarolle, Treibe, treibe), for two Sopranos ..... Op. 15 2 6
*g** —— 371. **LOEWE** (Ch.) "*Away, away, the open air,*" (Hinaus, hinauf, hinab) 2 6
g —— 372. **MARSCHNER.** "*They say a kiss is but a joke,*" (Der Kuss) 2 0
*f** —— 373. **MENDELSSOHN-BARTHOLDY.** Op. 8. "*Hear we not the loveliest voices?*" (Mayenlied) 1 6
g —— 374. —— —— "*The swallows bring the welcome spring,*" (Anderes Maienlied—Die Schwalbe fliegt) 2 6
e —— 375. —— —— "*Our daily toil is over now,*" (Abendlied) .. 1 0

GADE (N. W., pupil of Mendelssohn), Eight Duettinos for two Sopranos, **Op. 9.** No. 376 to 383:

*f** —— 376. "*Lightly borne on music's wings,*" (Frühlingsgruss) 1 0
*g** —— 377. "*Good evening, dearest moon, to thee,*" (Abendreihn) 2 6
g —— 378. "*My heart's in the Highlands,*" (Burns) 1 6
e —— 379. "*Through fields and halls of learning,*" (Reiselied) 1 6
g —— 380. "*The rosebud on the heather,*" (Heidenröslein, von Göthe) 1 6
*f** —— 381. "*Jasmine twin'd with gilly flower,*" (Spanisches Lied) .. 2 6
*g** —— 382. "*The gipsy girl,*" (Das Zigeuner Mädchen) 1 6
g —— 383. "*The delight of May,*" (Maifeier) 1 6
e —— 384. **KREBS.** "*Oh! wert thou in the cauld blast,*" (Lieb Annchen über alles, von Burns) 2 0

KALLIWODA, Three German Songs.

e —— 385. "*Near my loved one,*" (Augensprache) 1 6
f —— 386. "*The night is mild,*" (Nachtblick) 1 6
g —— 387. "*A rose above the rock has blown,*" (Die einsame Rose) .. 2 0
g —— 388. **PROCH.** "*Heavenly tapers burning brightly,*" (Unter den Sternen) 2 6
g —— 389. **MULLER** (Adolph). "*Ye eyes of azure,*" (Ihr blauen Augen) 3 0
g —— 390. **WEBER** (C. M. von). "*Upon this heart to fold,*" (original Gesang Duet) 2 6

GERMAN HOSPITAL (Contributions to the), Original Songs, engraved from the MS., Nos. 391, &c.

g —— 391. **KROFF** (J. H.) "*My faith is in him,*" (Ich glaube an Ihn) 2 0
e —— 392. **SPOHR.** "*Every where, far and near,*" (Sehnsucht) 1 6
e —— 393. **HAUPTMANN.** "*Know ye the land?*" (Kennst du das Land?) 2 6
e —— 394. **HILLER.** "*Amid the lowlands,*" (Mein Mädchen wohnt) 1 6
f —— 395. **SPEYER.** "*Dry not up, tears of a love ne'er ending,*" (Wonne der Wehmuth) 1 6
e —— 396. **SCHUMANN** (Robert). "*Mine eye is sad,*" (Mein Aug' ist trüb) 1 6
g —— 397. **MUHLENFELDT.** "*Stars that shine from Heaven,*" (Sternlein in der Höhe) 2 0
e —— 398. **SPEYER.** "*See the mourner,*" (Sieh den Leidenden) 2 0
*f** —— 399. **SCHÆDEL** (Bernh). "*What joy amid the woods,*" (Kein bess're Lust) 1 6
e —— 400. **LINDPAINTNER.** "*Why weep'st thou?*" (Der arme Knabe) 1 6
f —— 401. **KREUTZER** (C.) "*Know'st thou the heart?*" (Kennst du es wohl?) 1 6
f —— 404. **SCHÆDEL** (B.) "*When grief our heart is swelling,*" (Gar tröstlich kommt geronnen) 2 6
g —— 405. **ECKERT** (Carl). "*What hear I stir?*" (Im Walde) .. 2 0
g —— 406. **DORN** (H.) "*Question and answer,*" (Frage und Antwort) 2 6
f —— 407. **BLAHETKA.** "*How oft in the moonshine?*" (Abendwehmuth von Matthieson) 2 0
f —— 408. **SCHUMANN** (Clara Wieck). "*O thou, my star,*" (Mein Stern) 2 0
a —— 409. **LACHNER** (V.) "*Homewards haste the minstrels gaily,*" (Heimwärts) 2 0
e —— 410. **REISSIGER** (C. G.) "*Oh, what avails a breaking heart?*" (Leb' wohl) 2 6
f —— 423. **LOEWE** (Dr. Charles). "*Sweet rose that grow'st o'er her tomb,*" (Die Grabrose) 2 0
f —— 424. **KREUTZER** (C.) "*The village bell,*" (Das Glöcklein) 2 6
*d** —— 425. **NICOLAI** (Otto). "*Still to languish amidst joy,*" (Liebesdrang) 2 0
*f** —— 426. **SCHULZ** (Edw.) "*I went to wander,*" (Ich ging im Walde) 1 6

*** *The foregoing Songs, from No.* 391, *were engraved at the expense of Wessel & Co., and presented by them to the* **German Hospital,** *on the occasion of the first Fancy Fair, held in aid of the funds of that Institution.*

e —— 402. **GOLLMICK** (A.) "*Wherefore, wherefore, should I lonely be?*" (Sehnsucht) 2 6
e —— 403. **OBERTHUR.** "*My love is like a damask rose,*" (Meine Lieb' ist eine rothe Ros') 2 0

ROSENHAIN (Jacques), Six German Songs, **Op. 40.**

*f** —— 411. "*What sings the bird?*" (Wanderlied) 1 6
g —— 412. "*The wanderer nought of sorrow knows,*" (Im Winde) .. 2 0
g —— 413. "*Oh! wherefore are the roses so pale?*" (Warum sind denn die Rosen so blass) 3 0
g —— 414. "*Within the dim horizon,*" (Am fernen Horizonte) 2 0
*f** —— 415. "*As wrapt in grief's sad dreaming,*" (Ich stand in dunklen Traümen) 1 0
*f** —— 416. "*In winter's snowy weather,*" (Erstarrung) 2 6

MOLIQUE (B.) Fifth Set of Six Songs, **Op. 34.**

*g** —— 417. "*Oh! were my soul a melody,*" (Wär meine Seele) 2 0
g —— 418. "*Oh! were my belov'd one dead,*" (Romanze) 2 6
f —— 419. "*The pinks, my garden perfuming,*" (In meinem Garten) 2 0
a —— 420. "*The spring is green,*" (Frühlingswonne) 2 6
*g** —— 421. "*The leaves are rustling,*" (Sei still) 3 0
g —— 422. "*Mild is the night,*" (Venedigs Gondelied) 2 6
*f** —— 427. **FLOTOW.** "*Home's sweet voices,*" (Heimweh) 2 0
d —— 428. **KUCKEN.** "*I'll stand, my love, thy door beside,*" (Moorish Serenade—Maurisches Ständchen) 2 6
g —— 429. **MEYERBEER.** "*Oh! lovely, lovely maiden,*" (Das Fischer Mädchen) 1
*f** —— 430. **SPEYER.** "*The Trumpeter,*" (Der Trompeter) 2 6
*g** —— 431. **OBERTHUR.** "*Presentiment,*" (Ahnung) 2 6

MENDELSSOHN-BARTHOLDY, Nos. 432 to 443, a set of Twelve German Lieder, entitled:

"The Youth and Maiden."

*g** —— 432. "*Can it be? 'neath the bower,*" (Frage) 1 0
*f** —— 433. "*Know'st thou not the ardent feeling?*" (Geständniss) 2 0
*f** —— 434. "*She carried a falcon,*" (Wartend) 1 6
g —— 435. "*Ye flowers whom spring rejoices,*" (Im Frühling) 2 6
*f** —— 436. "*Ah! how fast the days are flying,*" (Im Herbst) 2 0
e —— 437. "*Swift glides the skiff,*" (Scheidend) 2 0
*f** —— 438. "*Now the festive sounds are dying,*" (Sehnsucht) 1 6
*d** —— 439. "*The Spring's sweet breezes,*" (Frühlingsglaube) 2 0
f —— 440. "*To distant lands I'll rove,*" (Ferne) 1 0
g —— 441. "*Oh, did but the flowers,*" (Verlust) 1 6
f —— 442. "*Lord, to thee, will I betake me,*" (Entsagung) 1 6
e —— 443. "*Within the convent garden,*" (Die Nonne) 2 6

MENDELSSOHN-BARTHOLDY, Six Lieder, **Op. 19.**

*f** —— 444. "*Song of Spring,*" (Frühlingslied) 1 0
f —— 445. "**The first Violet,**" (Das erste Veilchen) 1 6
*f** —— 446. "*Greeting,*" (Gruss) 1 0
a —— 447. "*New Love,*" (Neue Liebe) 2 0
g —— 448. "*Winter Song,*" (Winterlied) 2 0
*g** —— 449. "*Traveller's Song,*" (Reiselied) 2 6

MARSCHNER (Dr. Heinr.) Three Lieder, **Op. 143.**

Expressly written for Wessel & Co's. Series.

g —— 450. "*The rose and the rosemary,*" (Sonst liebt' ich die Rose) 2 0
g —— 451. "*They stopped me at the gate,*" (Sie hielten mich an am Thore) 2 0
f —— 452. "*Birdlet in the wood,*" (Das Vöglein hat ein) 2 0
f —— 453. **SPEYER.** "*The Students and Maidens,*" (Die drei Liebchen) 3 0
d —— 454. **SCHUBERT** (F.) "*Ye flow'rets that to me she gave,*" (Trockne Blumen) 2 0
g —— 455. —— —— "*I do not ask the flowers,*" (Der Neugierige) 2 0
g —— 456. —— —— "*When my tender heart with love's oppress,*" (Der Müller und der Bach) 2 0

*** *The above three beautiful Songs were first introduced by* **Herr Stigelli** *at Her Majesty's Concert, Buckingham Palace, and subsequently at the Hanover Square Rooms.*

MDLLE. NANCY WESSEL'S ALBUM. Twelve German Songs, (**Nos. 457 to 468.**)

*g** —— 457. **ABT.** "*When the swallows fly towards home,*" (Agathe)
e —— 458. **BEETHOVEN.** "*Where blooms the flower,*" (Das Geheimniss), and "*Oh! think of me*" ..... for Soprano 2 0
f —— 459. **ABT.** "*Ah! do I love thee?*" (Irene) 2 0
e —— 460. **LACHNER** (J.) "*When in the dark midnight,*" (Ueberall du) 3 0
g —— 461. **TRUHN.** "*Thou art gone far, far away,*" (Scheiden und Leiden) 3 0
e —— 462. **VOSS** (Charl.) "*True happiness,*" (Das wahre Glück) 2 6
*g** —— 463. **KUCKEN.** "*Ah! can I tell thee what I feel?*" (Ach, kann ich's sagen) 2 6
g —— 464. —— —— "*A beauteous rose lay drooping,*" (Die Rose) 2 0
f —— 465. **HUTH** (F. of Berlin). (Das Hindumädchen)
f —— 466. **SCHUBERT** (F.) "*Lullaby,*" (Es mahnt der Wald)
f —— 467. **KUCKEN.** " ," (Wenn sich zwei Herzen scheiden) .....
g —— 468. **BAUMANN** (Alexander). " " for one or two voices, (Der Fischerinn Wiegenlied) Op. 11, (Diabelli) .....

*** *The above Twelve Songs are very effective in the drawing room.*

f —— 469. **ESSER.** "*A pearl is my love,*" (Mein Engel) introduced by Herr Stigelli 2 6
*f** —— 470. **WEBER** (C. M. von). "*Heart, my heart, ah! why so mournful,*" (Herz, mein Herz) by Miss Yarnold 2 0
g —— 471. **KREIPL** (J.) "*When May breezes whisper,*" (Mailüfterl) 2 6
g —— 472. **GUMBERT.** "*Sweet eyes,*" (In den Augen liegt das Herz) 2 6
*g** —— 473. **KUCKEN.** "'*Tis but in vain,*" ('swird da nichts draus) 2 0
g —— 474. **SPAETH.** "*At my dear home, 'tis so fair,*" (Heimath) 2 0
*f** —— 475. **KELLER** (C.) "*On I roam in pleasing sadness,*" (Wann kehrst du mir wieder) 2 0

*** Author of the popular song, "*Land of my dearest happiest feelings.*"

g —— 476. **ABT.** "*How fair art thou,*" (Louise) 2 6
a —— 477. **FESCA.** "*My belov'd one's fairy-like form,*" (Der Wanderer) 2 6
g —— 478. —— —— "*To an absent lady-love,*" (An die Entfernte) 3 0
g —— 479. **CURSCHMANN.** "*Shakespeare's morning salute,*" (Hark! the lark) 2 0
*g** —— 480. **REISSIGER.** "*In my heart is a form,*" (Mein Reichthum) 2 0
*f** —— 481. **KULLAK** (Dr. Theodore). "*I know a pearly fountain,*" (Ihr Auge) 2 6
g —— 482. **FESCA.** "*Circled round with jasmine spray,*" (Ständchen—Serenade) 2 6
g —— 483. **GUMBERT.** "*What! do I love thee?*" (Ob ich dich liebe?) 2 6
g —— 484. —— —— "*My father's home,*" (Das theure Vaterhaus) 2 6
f —— 485. **OBERTHUR.** "*My heart's in the highlands,*" (Burns) 3 0
e —— 486. —— —— "*The tear,*" (Die Thräne) 1 6
d —— 487. **MULLER** (C. F. W.) "*Nay, dearest, I will not deceive thee,*" (Der Flüchtling) 3 0
*d** —— 488. —— —— "*Fair the wind,*" (Corsarenlied) 3 0
*f** —— 489. **ECKERT** (Carl.) "*My pretty fisher maiden,*" (Du schönes Fischermädchen) 2 0
*d** —— 490. **KUCKEN.** "*My bonnie Mary,*" (Departure—Abschied) 3 0
e —— 491. **ABT.** "*In the eyes lies the heart,*" (In den Augen liegt das Herz) 2 0
e —— 492. —— —— "*When the swallows fly towards home,*" (Agathe), for Mezzo-Soprano or Contralto (key of A.) 2 6
*g** —— 493. **CURSCHMANN.** "*There blooms on Lindahaide,*" (Huldhilda) 3 0
g —— 494. —— —— "*Welcome be thou, light of nature,*" (Willkommen) 2 0
d —— 495. **KUCKEN.** "*I fix on her my fervent gaze,*" (Warum?) 1 6
*g** —— 496. —— —— "*This wonder-teeming month of May,*" (Im Mai) 3 0
g —— 497. —— —— "*The roses cheered me on my way,*" (Rückkehr) 2 0
a —— 498. **LACHNER** (F.) "*Thou askest whether I love thee?*" (Fragen) 2 6
g —— 499. **GUMBERT.** "*Since I am doomed,*" (Weil ich nicht anders kann) 2 0
*g** —— 500. —— —— "*Blue eyes,*" (Die Aeuglein) 2 6

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GRAND OFFERTOIRE.

BY

LEFÉBURE_WELY.

OP. 35. Nº 2.

ALLEGRO MAESTOSO.

ORGANO.

(ff)

GREAT ORG: COUPLED TO SWELL:

PÉDALES.

cres - cen - - do.

Add to the Sw:

ff

Add to the **Great** Org:

Add to the Great Org:

All the stops.

legato.

Choir 8 feet stops.

Swell 1 Reed.

p

Choir.

Swell.

ritenuto.

Choir.

Add flute 4 feet in Choir.

Swell.

Choir.

Sw:

Choir both hands.

Choir 8 feet stops.

Swell.

Choir.

Swell.

Choir both hands.

Great Org: not too loud.

ff

Choir Org: 8 feet stops.

Add to Choir 4 feet Principal.

Sw: Reeds & double.

ritenuto.

legato.

lento.

Sw: soft Reed
& without double.

I° tempo.

Soft Choir Org:

Swell.

Gt: Org: as at the
commencement.

ff

cres – – – *cen* –

– *do.*

Add to Great Org:

All the Stops.

Choir 8 feet.

Swell 1 soft Reed.

Choir.

Swell.

Choir.

Add to Choir
soft Flute 4 feet.

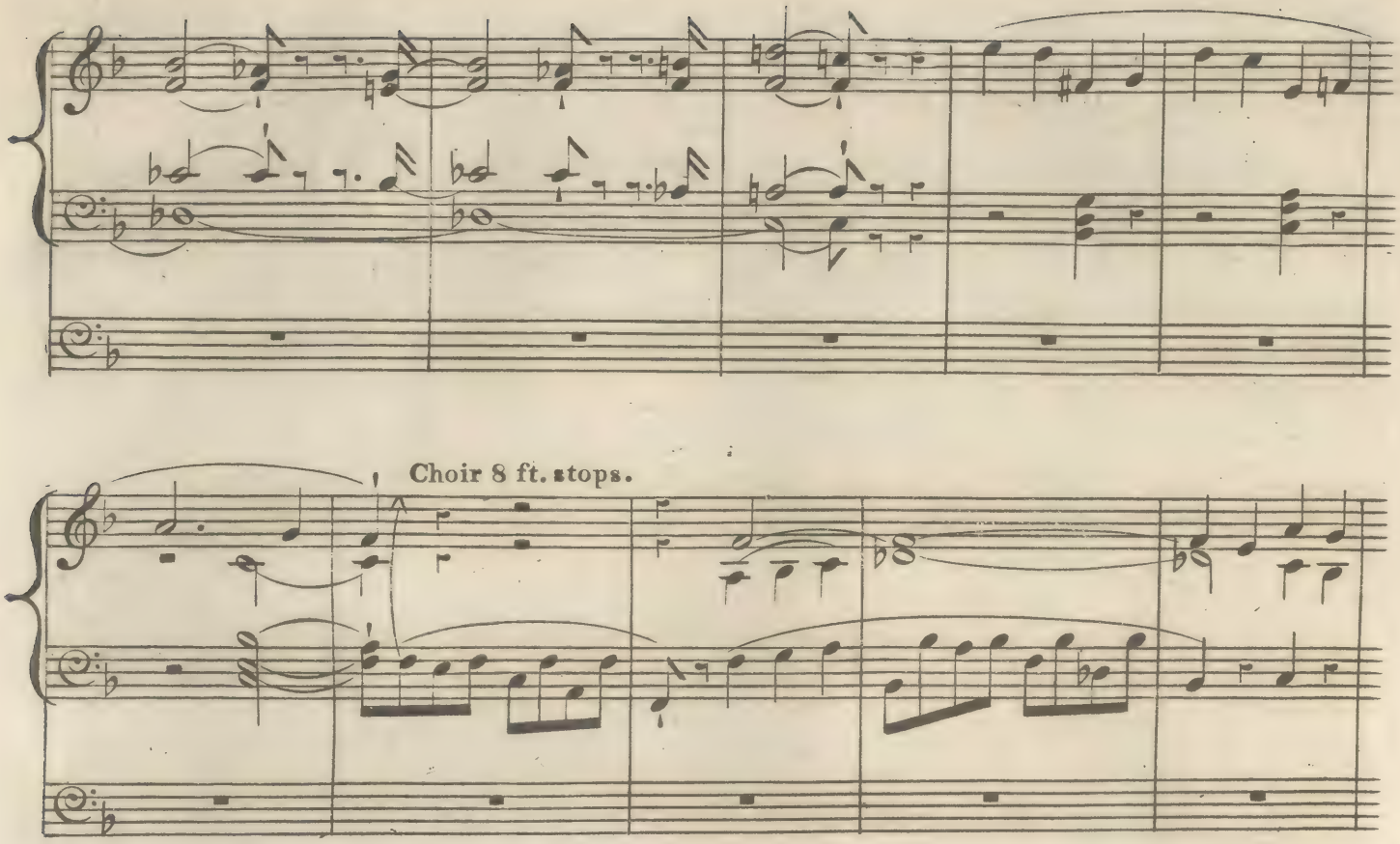
Swell 2 Reeds.

Choir.

Swell. without Reeds.

Ch: both
hands.

Swell. soft Reed.


Choir 8 ft. stops.
Add soft Flute 4 ft

Gt: Org: not too loud.

ff

add all the 16 & 8 feet stops.

All the stops.

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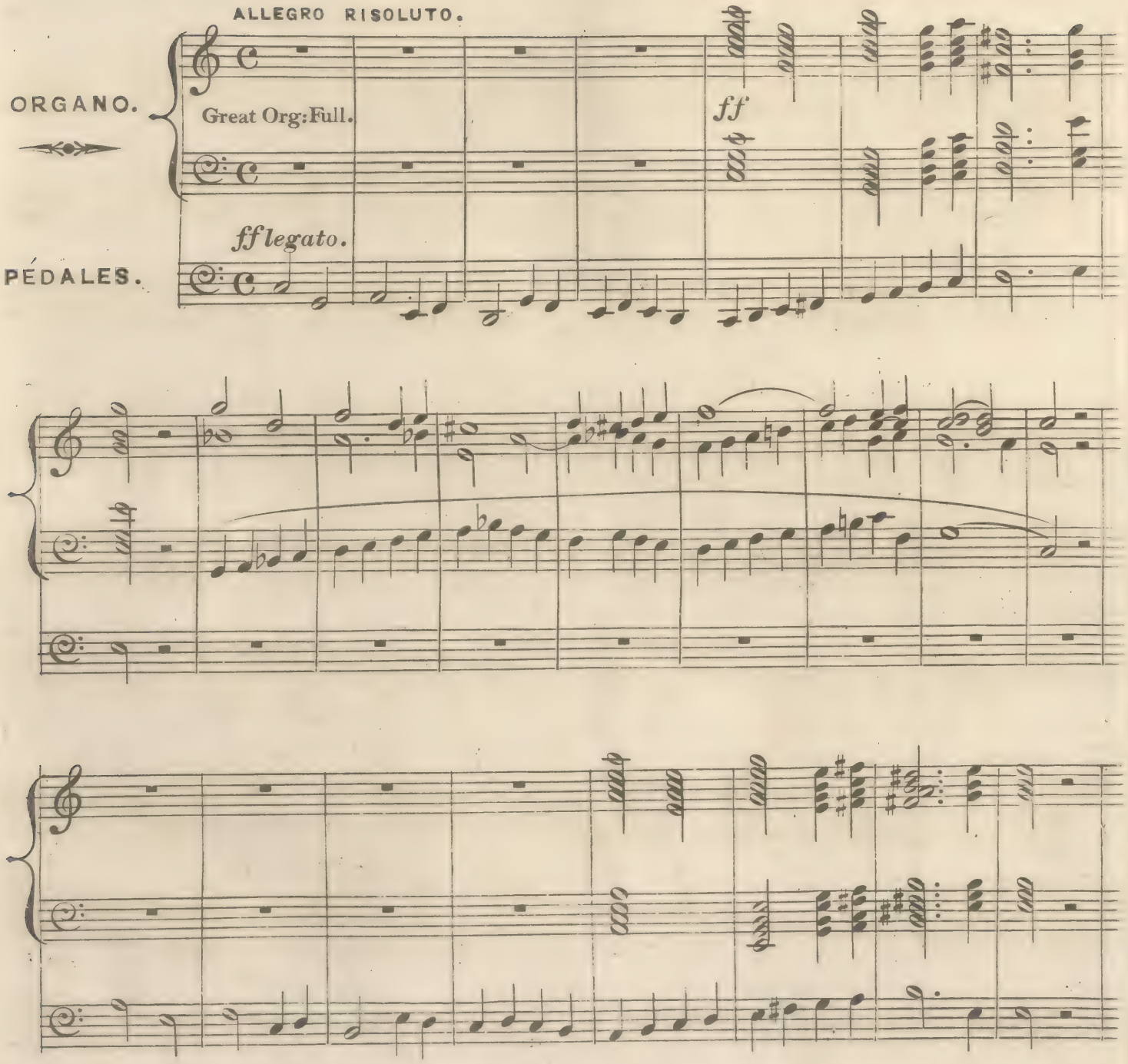


Choir 8 feet.

più lento.

ben sost.o il canto.

Add Flute 4 feet.

Choir.

Sw: Hautboy.

Sw:

ritenuto.

Gt:

Gt. Org:

Sw: Reeds without double.

ff

to Princ: with Sw: Coupler.

ben sostenuto il canto

Sw: R.H.

I.º *tempo.*

Gt: to Fifteenth both hands.

cres: with Sw: Ped:

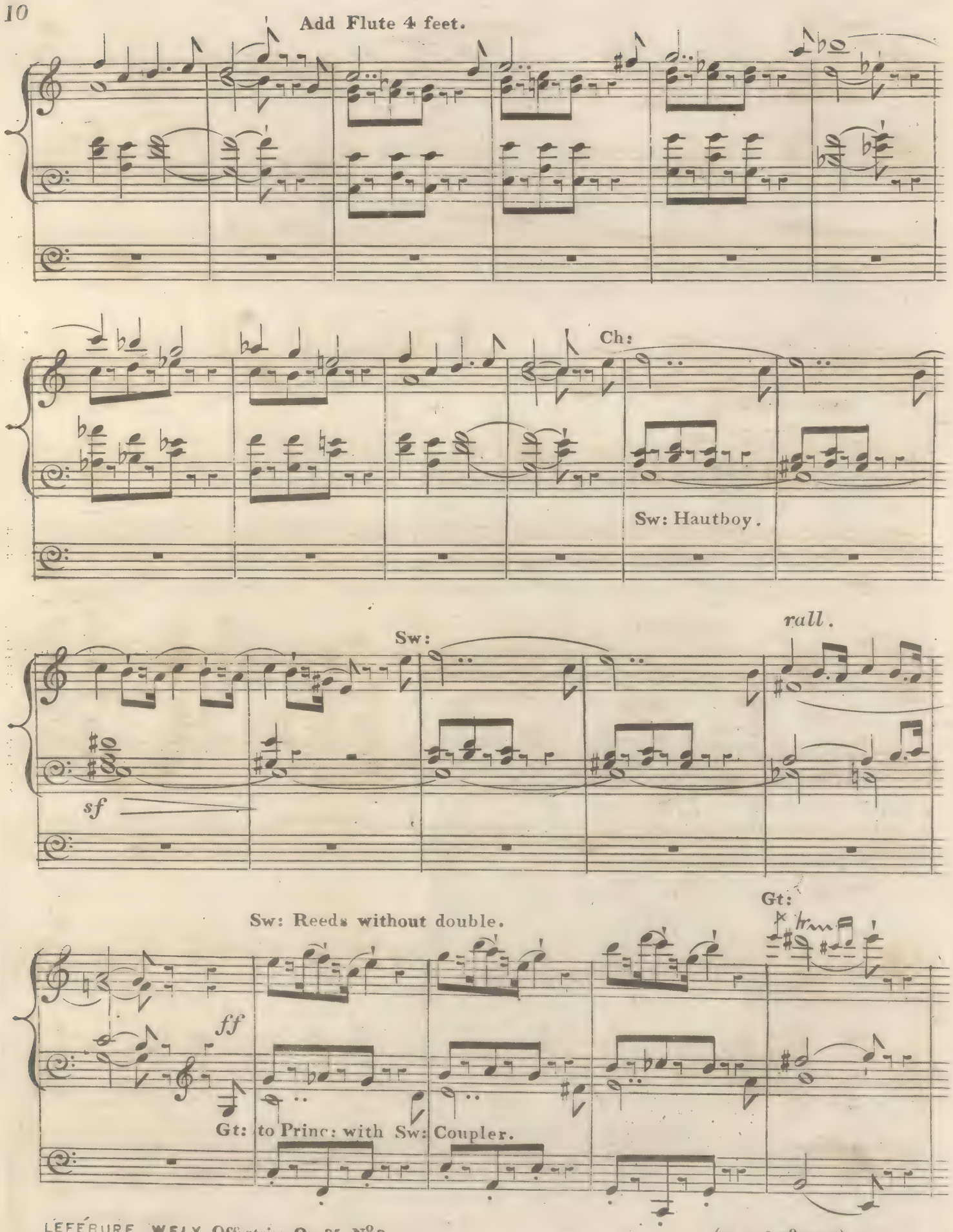
FullOrg:

ff

ff

Ch:8 feet.

più lento.


Add Flute 4 feet.
Ch:
Sw: Hautboy.
Sw:
rall.
sf
Sw: Reeds without double.
Gt:
ff
Gt: to Princ: with Sw: Coupler.

Sw: R. H.

Gt: to Fifteenth both hands.

animato.

rall . . . . .

cres. . . . . cen. . . . . .

Full Org:

Mixtures.

con fuoco.

. . . . . do.

Adagio.

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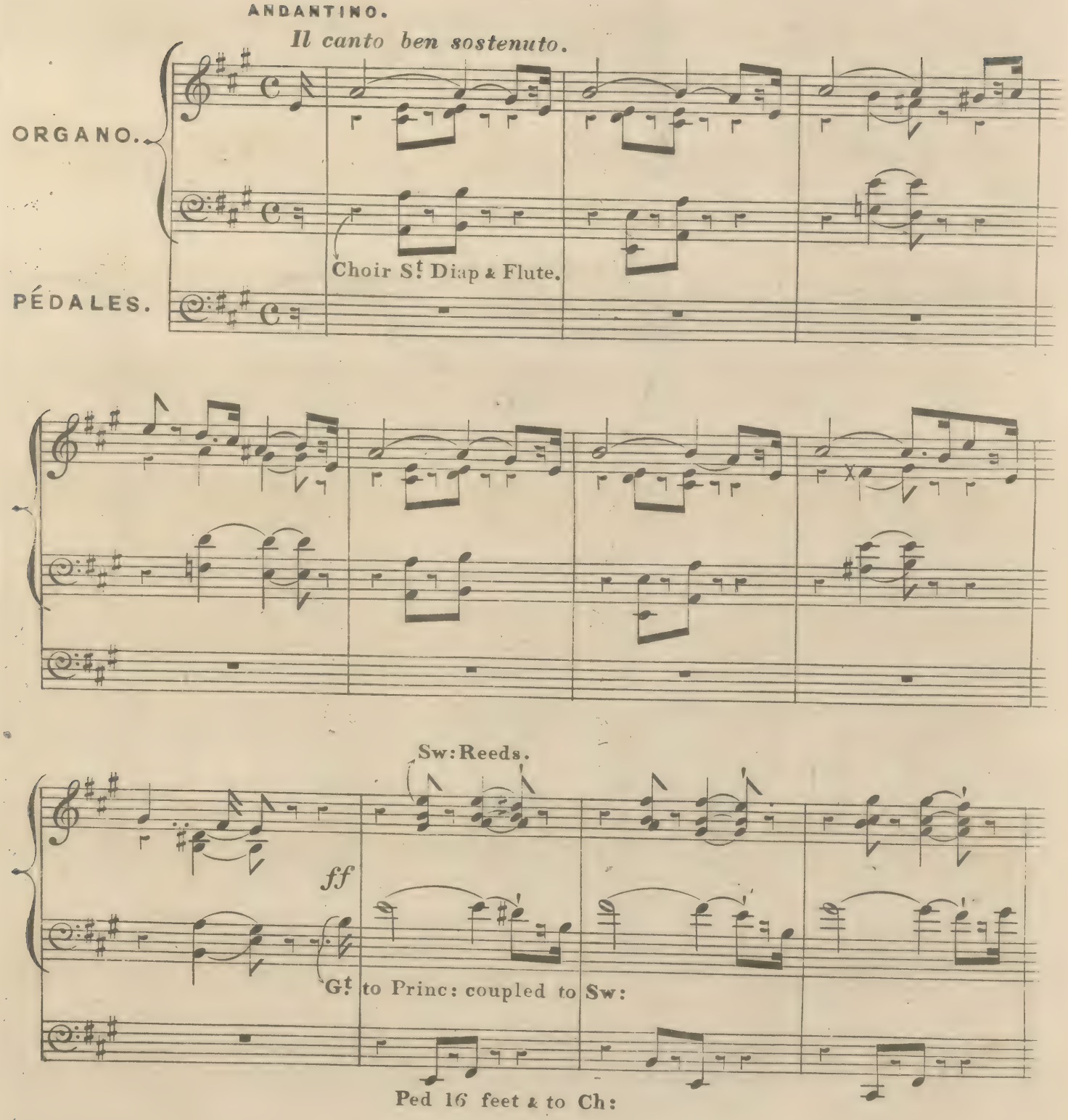

Choir.

ff

G.t Org:

Ped: to G.t

Sw: Reeds.

Gt to Ped: off.

Choir.

Choir.

L.H. Sw. 1 Reed.

Ch: both hands.

Gt Org: Full.

ff

Gt to Ped.

Choir.

Sw:

Ch:

G! to Fifteenth coup: to Sw:

Tempo I?

ff

ritenuto.

Sw:

ritenuto.

Choir 8 f^{t} stops only.

Tempo I^{mo}

Add 4 f^{t} Ch.

Sw: Reeds.

Gt. to Princ: coupled to Sw:

Gt. to Ped off.

Choir.

Gt add Fifteenth.

ff

Gt to Ped.

ritenuto.

Sw: Reeds.

a tempo.

Gt to Ped off.

Ch:

Choir. R.H.

Sw: 1 Reed. L.H.

Ch: both hands.

risoluto.

ff

G.t Full.

G.t to Ped:

Un poco animato.

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12. Sardinia ..... A
13. Romagna ..... D
14. Naples ..... G
15. Spain ..... D
16. Portugal ..... A
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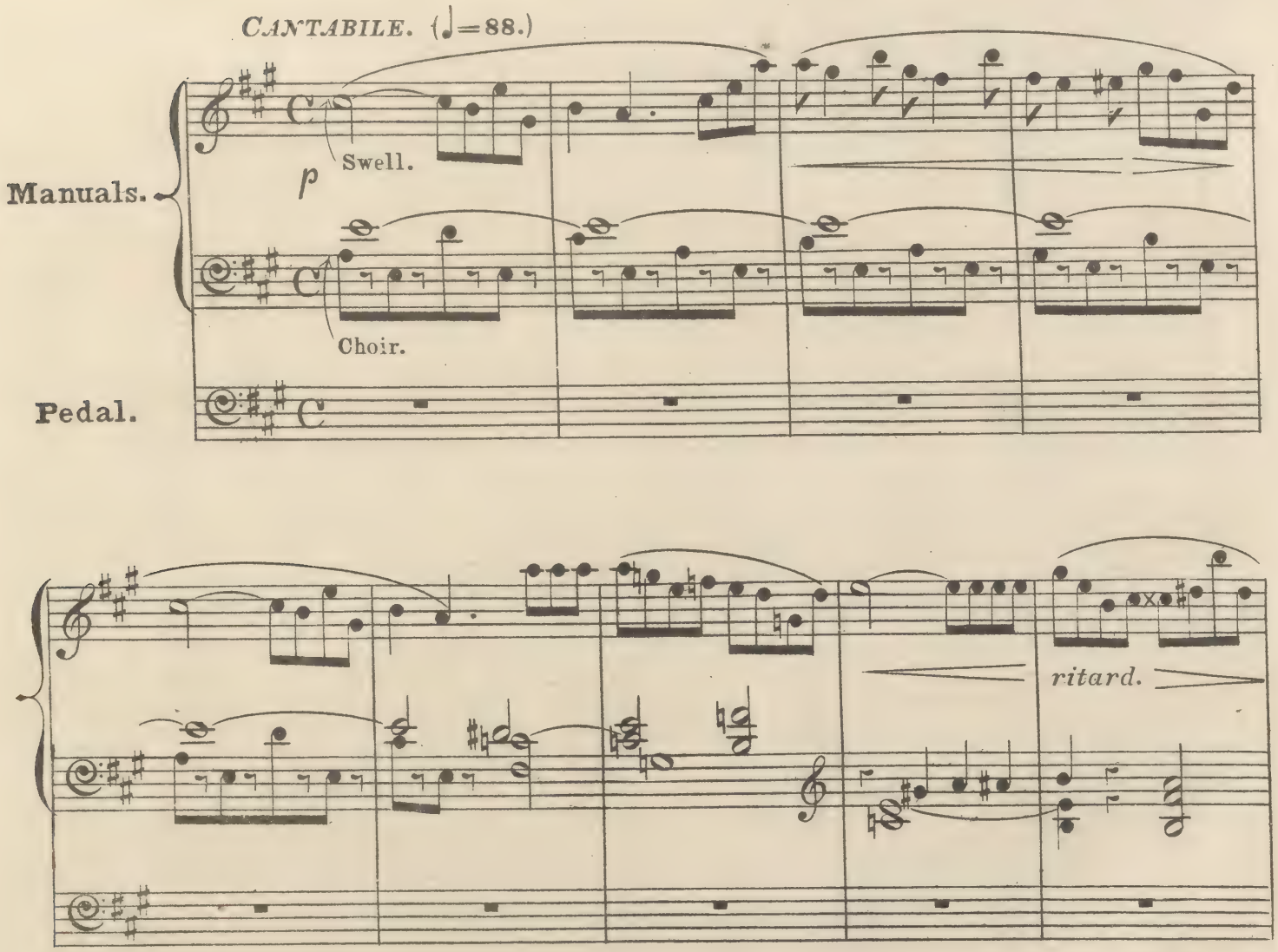

ritard.

Tempo I^mo

p

ritard.

Largo.

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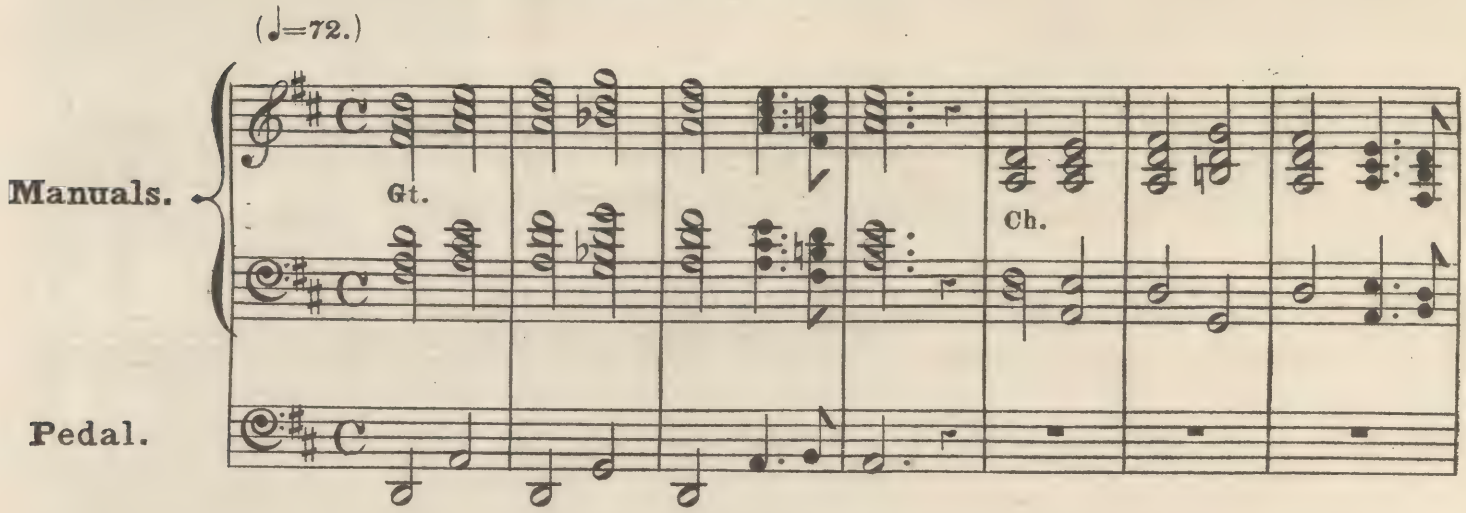
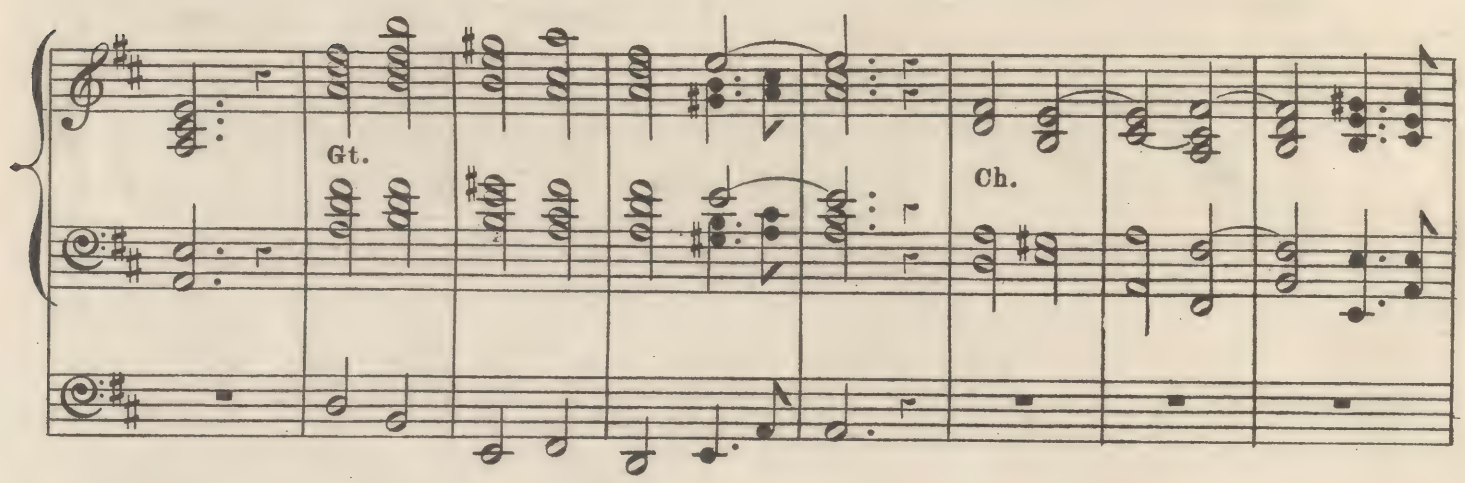
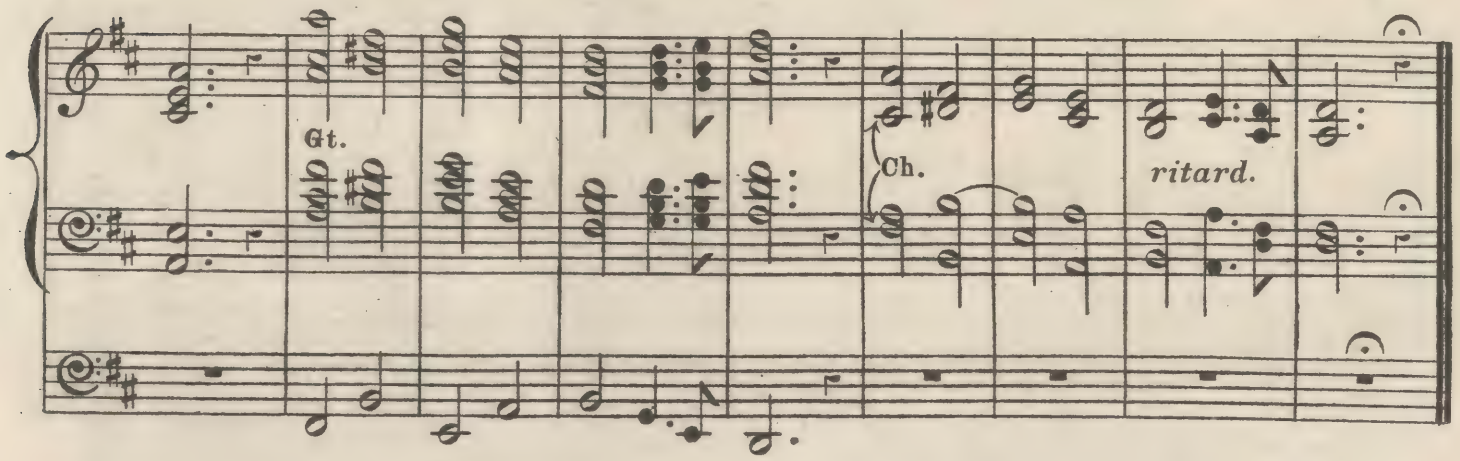
Gt. Org. 16, 8 & 4 ft.— Ch. St. Diap. & Fl.— Sw. Vox humana or Diaps. & Ob.
Pedal 16 & 8 feet.







Andante.

(PRIÉRE.)

(♩=76.)

Sw. Vox humana or Oboe.

Manuals.

Ch. St. Diap. or St. Diap. & Fl.

Pedal.

8. ft. only or coup. to Ch. only.

rit.

ritard.

cre - - - - scen - - - - - do.

dim. - -

- - - - - - - - - - - - ritard.

Tempo 1mo

p

ritard.

pp

Rm 371882 24
20
19

MORCEAUX CHOISIS

TIRÉS

de l'Ecole d'Orgue

DE

J. LEMMENS.

N° 1. Petits Trios très faciles *P.M 1, — Pf.*	N° 2. Communions . . . . *P.M 1, 25 Pf.*
N° 3. Prière . . . . . *„ „ — 75 „*	N° 4. Sortie . . . . . *„ „ — 75 „*
N° 5. Offertoire . . . . . *„ „ 1 — „*	N° 6. Laudate Dominum . . . *1 — .*
N° 7. Fugue . . . . . *„ „ — 75 „*	N° 8. Lauda Sion . . . . . *1 — „*
N° 9. Introduction et Fugue . . *1 — „*	N°10. Ite Missa est . . . . . *1, 25 „*
N° 11. Scherzo . . . . . *„ „ 1, 50 „*	N°12. Hosannah . . . . . *„ „ 1, 25 „*
N° 13. Marche triomphale . . . *„ „ 1 — „*	N°14. Andante avec Variations . . *1, 25 „*
N° 15. Prélude . . . . . *„ „ — 75 „*	N°16. Fanfare . . . . . *„ „ 1 — „*
N° 17. Cantabile . . . . . *„ „ 1, 25 „*	N°18. Finale . . . . . *„ „ 1, 25 „*

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MARCHE TRIOMPHALE.

TRIUMPH-MÄRSCH.

Grand choeur.
Hauptwerk.

ff

p Récit. Sølowerk.

p

ff

p

tr

ten.

ff

ten.

ten.

ten.

tr

p

ff

tr

1. Clav. 1tes Man.

ff

2. Clav. 2tes Man.

f

1. Clav.

ff

1tes Man.

p

ff

tr

tr

p

dim.

pp

(1)

13

(1) Récit fermé. Solowerk geschlossen.

ppp (2)

pp

cresc.

13

(2) Otez les Jeux d'anches. (2) Die Zungenstimmen abstossen.

ff

p

ff

tr

1909.

tr

dim.

p

dim

ff

rcm 371912
20

No. 3 of

THE ORGANIST'S ANTHOLOGY.

A SERIES OF CLASSICAL COMPOSITIONS.

Selected from the Works of

HUMMEL. SPOHR. GRAUN.
C. M. VON WEBER. SEBASTIAN BACH. HAYDN.
BEETHOVEN, MOZART. CHERUBINI,
SCHNEIDER. &c. &c. &c. A. ROMBERG.

Arranged,

from the Full Scores,

for the

ORGAN,

BY

HENRY JOHN LINCOLN,

Organist of Christ Church, Bloomsbury.

Ent. Sta. Hall. *Price 3/-*

LONDON.

WESSEL & Co. *Importers of Foreign Music & Publishers of the Works of*

HUMMEL. WEBER. SPOHR. KUHLAU. CHOPIN. HENSELT. THALBERG. LISZT. &c.

18. HANOVER SQUARE.

"MARCHE RELIGIEUSE" Composed for the Coronation of Charles the Tenth, by CHERUBINI.

No 6.

Both hands on Swell with Reed.

Grave. ♩ = 69.

Sempre p e dolce.

Senza ped: PED: senza ped:

Diap^ns

PED:

PED:

By omitting the small notes, this movement may be performed on an Organ without pedals.

(W & Co. No 2702)

Diap^ns

PED:

1st

2nd

Swell

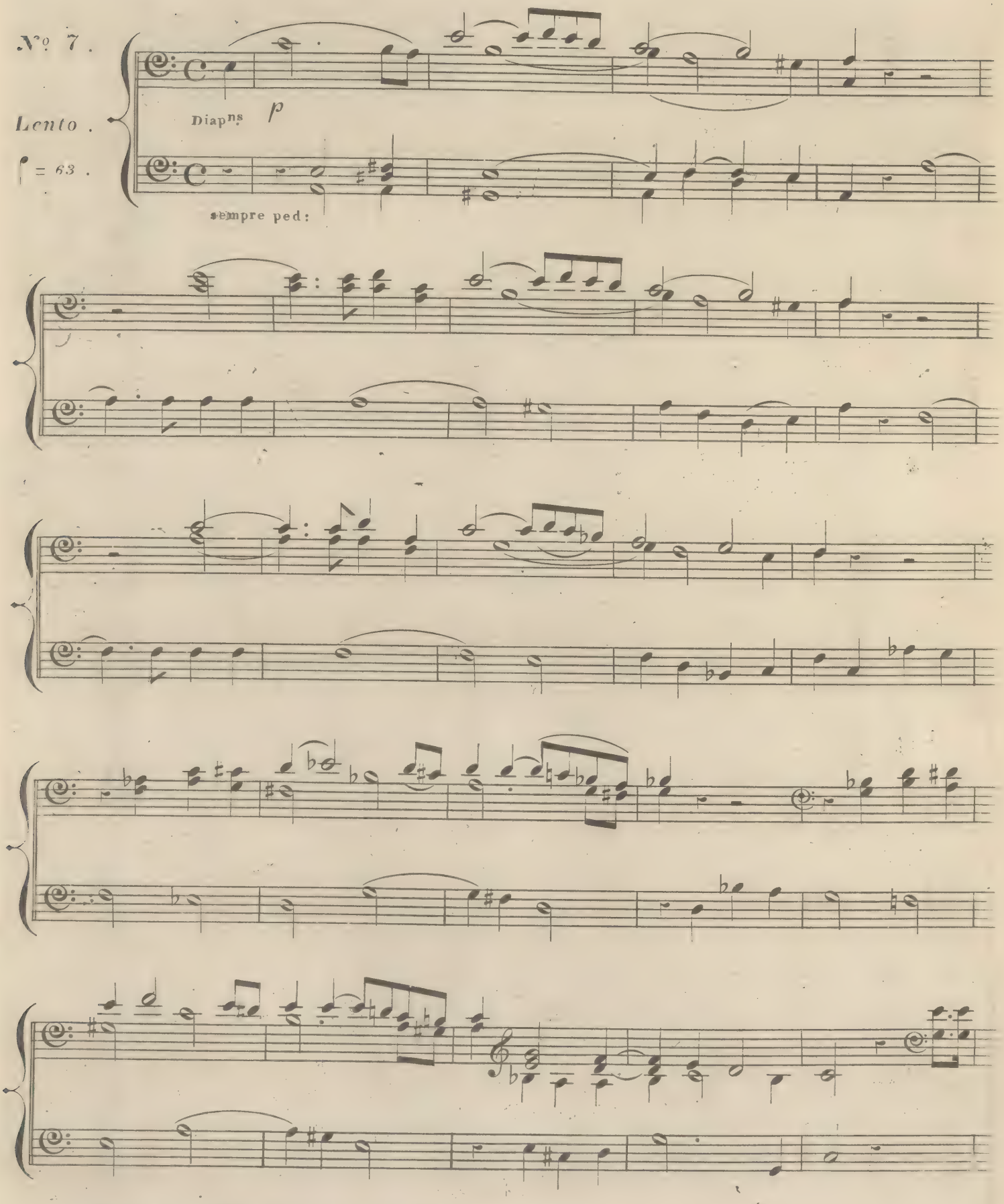
L^t
H^d

PED:

Diap^ns

PED:

PED:


N° 7.
Lento.
♩ = 63.
Diapns
p
sempre ped:

PED 8vi

"AMEN". Choral Fugue from EYBLER's third Mass.

Allegro.

№ 8.

Full Organ.

f

con pedale.

PED:

hr

8vi

lr

PED :

PED :

PED :

PED :

PED:

PED: PED:

PED : PED : PED 8va

PED :

TOM 37193

No. 12 of

THE ORGANIST'S ANTHOLOGY,

A SERIES OF CLASSICAL COMPOSITIONS,

Selected from the Works of

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C. M. VON WEBER. SEBASTIAN BACH. HAYDN.

BEETHOVEN, MOZART. CHERUBINI,

SCHNEIDER. &c. &c. &c. A. ROMBERG.

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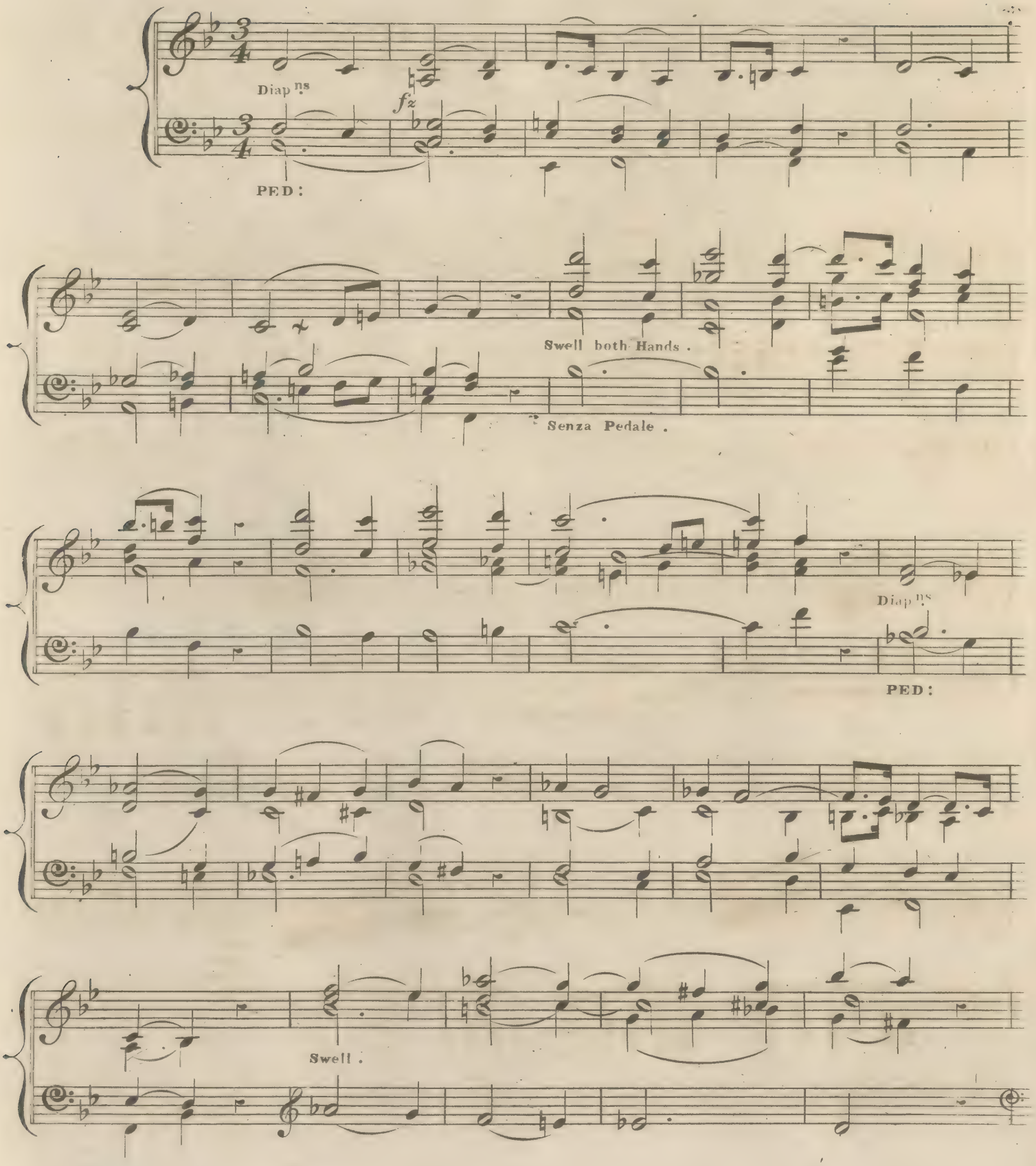
18. HANOVER SQUARE.

THE ORGANIST'S ANTHOLOGY.

ADAGIO from SPOHR'S NONETTO.



Diap^{ns}

Diap^{ns}

PED :

Diap^{ns}

Swell .

Diap^{ns}

lr

lr

lr

Swell both hands

Diap^{ns} & Principal G^{t} Org^{n}

Swell Diap^{ns}

hr

Diap^{ns}

Swell.

Swell Diap^{ns}

p

G! Orgn Diapns & Prine!

Swell with Reed.

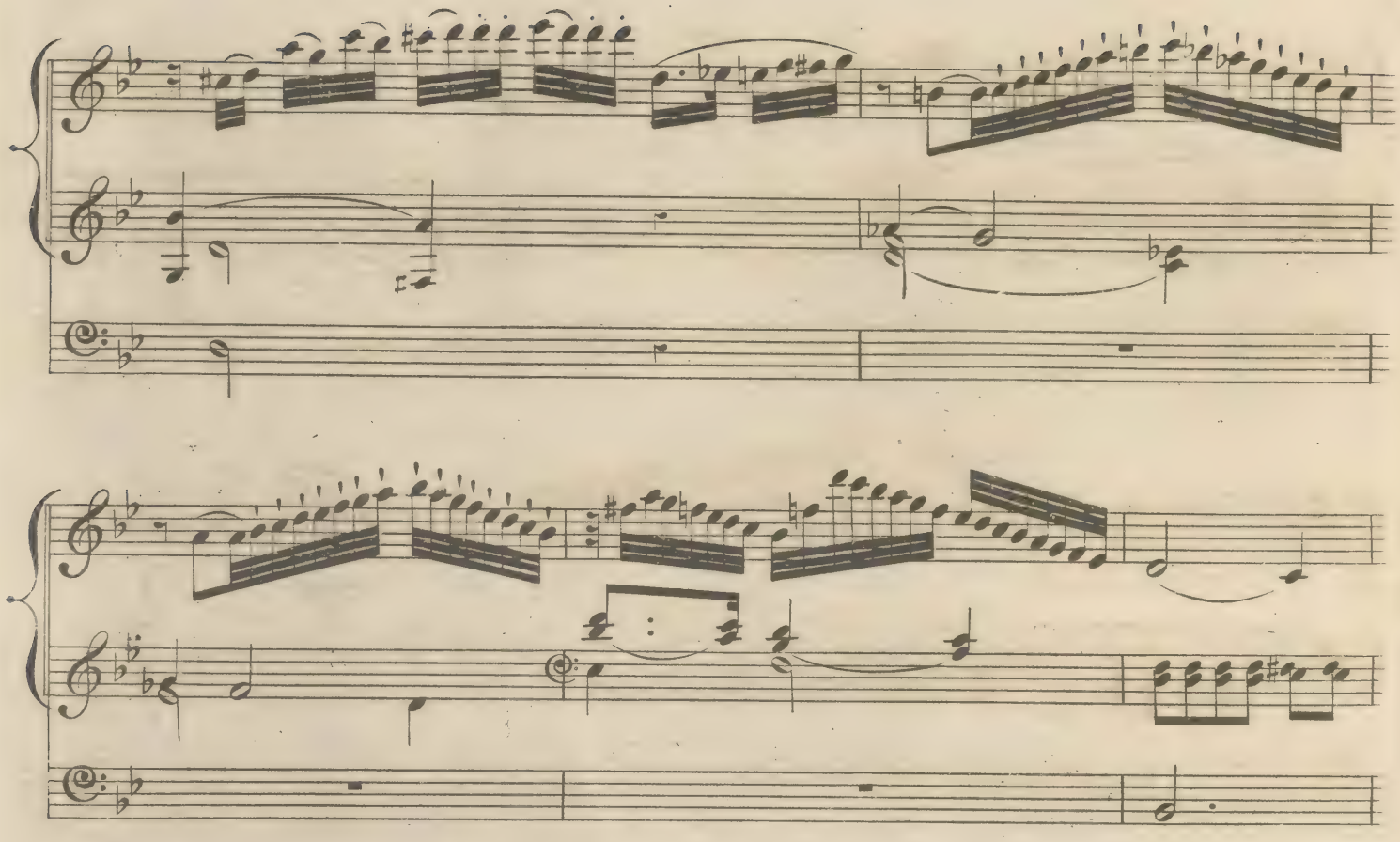
f

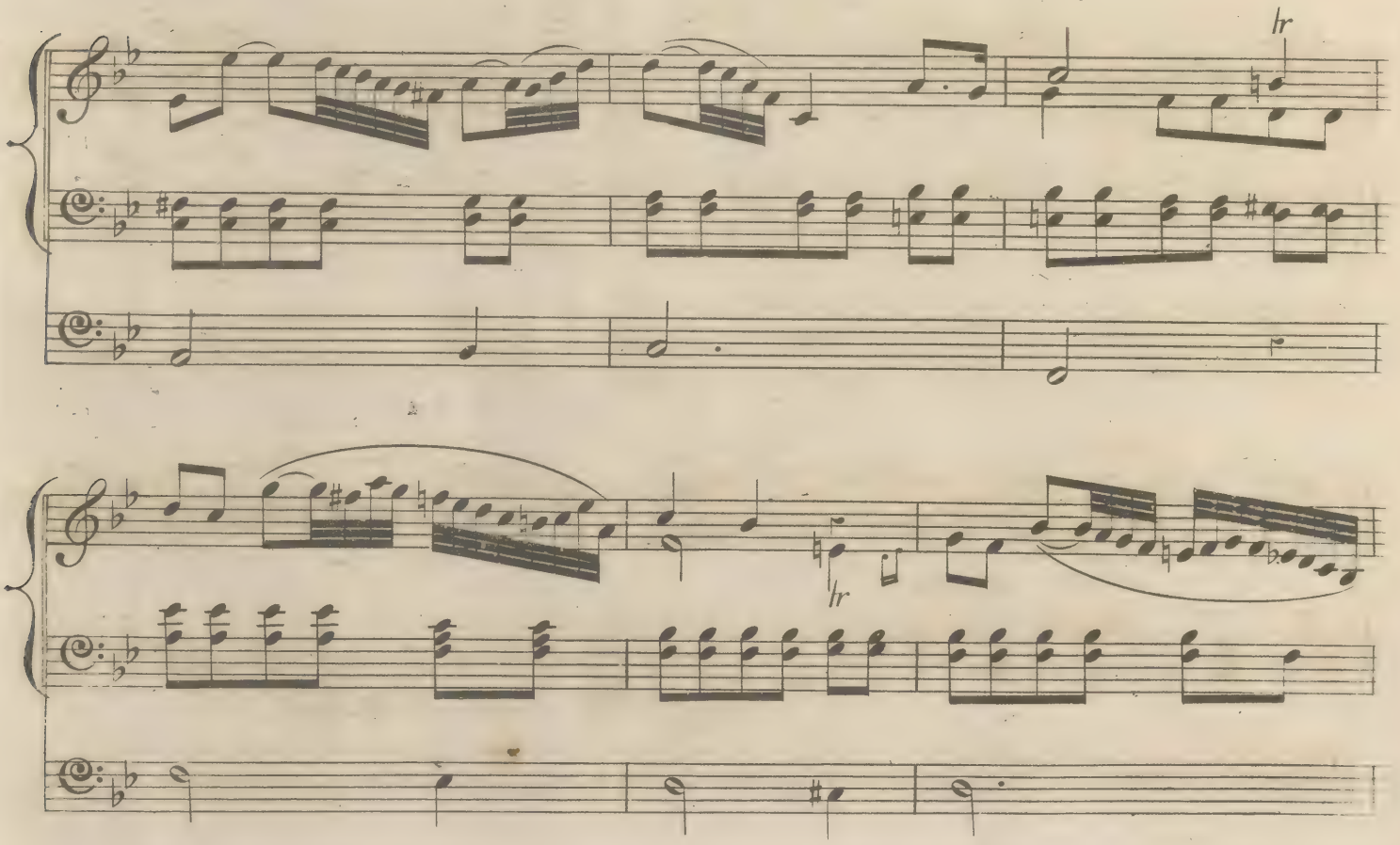
Swell.

Diapns *pp*

pp

Swell.




lr
lr

hr

fz

hr

"IN TE DOMINE SPERAVI" from a TE DEUM by ASSMAYER.

Allegro Vivace.

FULL ORGAN.

f

8vi

PED:

PED:

Senza Pedale .

PED:

RCM 371914
21

March

from

B. Molique's Oratorio

Abraham

Full Orchestral Score 4/-
Arrangement for Pianoforte Solo 2/6
D° Duet 4/-
For the Organ arranged by W.T. Best 3/-

ENT. STA. HALL

LONDON, EWER & C°.

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MARCH

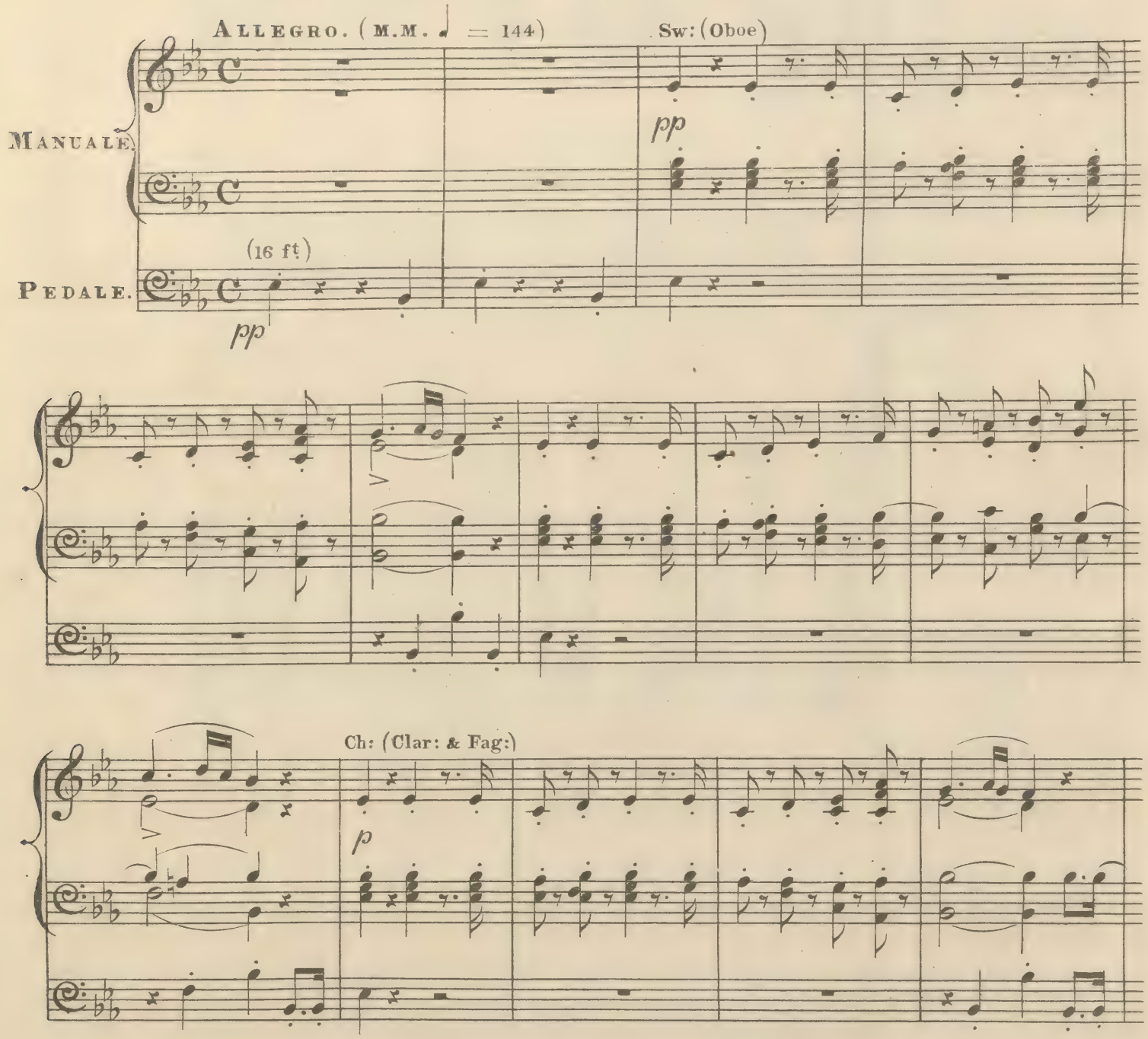
FROM MOLIQUE'S ORATORIO "ABRAHAM."

Arranged for the

ORGAN

BY

W. T. BEST.



Gt (8 ft coupled to Sw: Reeds.)

mf

mf

mf

f

Gt (Trombe)

ff

Full.

ff

ff

ff

ff

Ch:

p

p

Gt

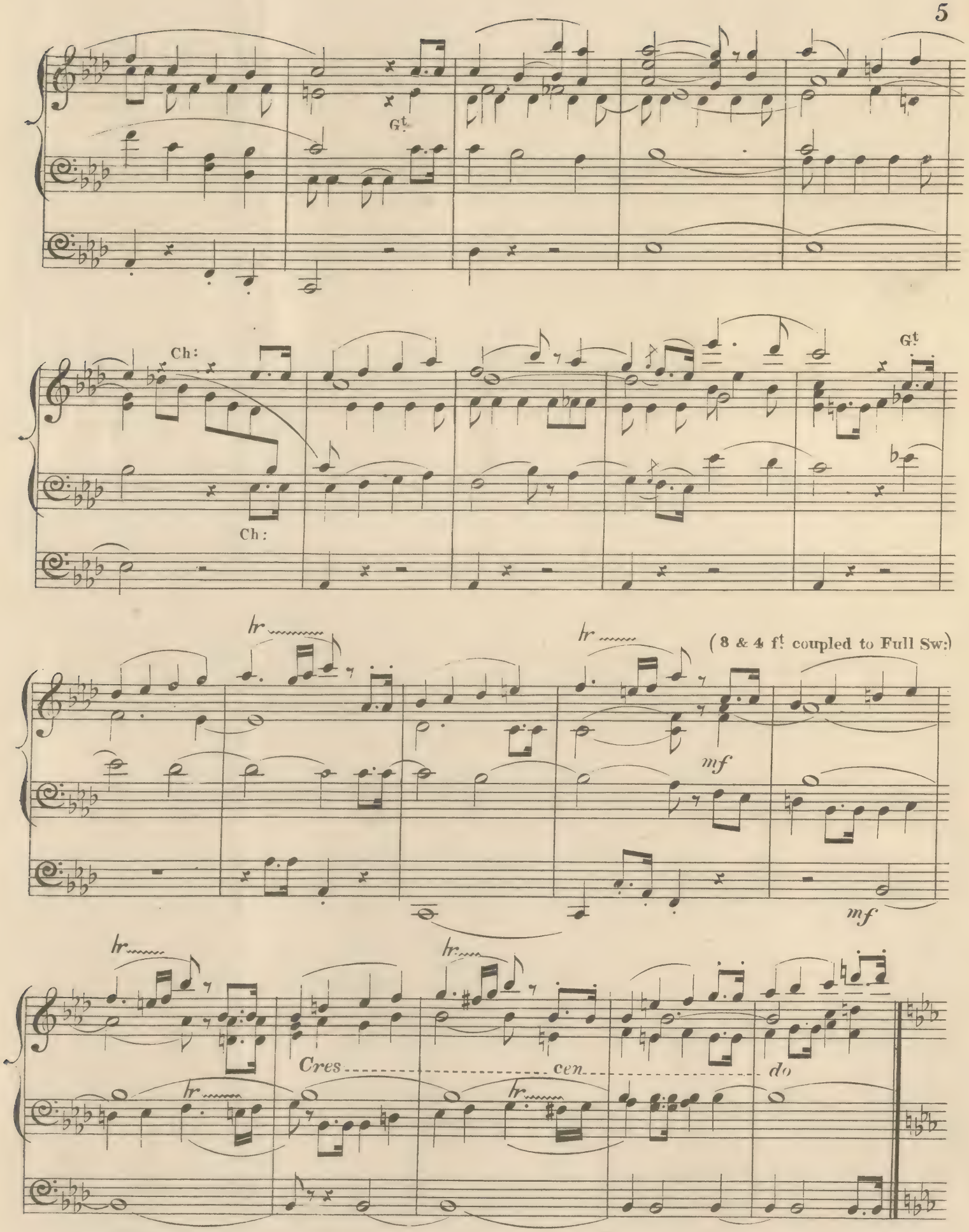
f

lr

1st

2nd

Sw: > Ch: p


Gt.
Ch:
Ch:
Gt.
(8 & 4 ft. coupled to Full Sw:)
mf
mf
Cres
cen
do

Full.

ff

ff

Trombe.

ff

Full.

ff

ff

ROYAL COLLEGE OF MUSIC.

22

THE GIFT OF

SIR GEORGE GROVE

1891

D 2479/28

TGAR 37191

TWO FUGUES,

Composed for the

ORGAN,

AND INSCRIBED TO

Mrs. Baxter,

BY

ELIZABETH MOUNSEY.

Organist of St. Peter's, Cornhill.

Ent. Sta. Hall.

Price 2/-

LONDON,

BREWER & Co. 23, BISHOPSGATE STREET, WITHIN.

FUGUE Nº 1.

(In the style of Mendelssohn.)

ELIZABETH MOUNSEY.

(♩ = 96.)

ALLEGRO MODERATO.

mezzo p

sempre legato.

cres

più f

ven do.

Ped: lowest part throughout.

cres.

C. C. SIDEY 86

f

dim *mezzo p*

poco cres.

cres e poco rall.

a tempo.

p

cres.

dim.

cres.

più f e animato.

f

a im. *poco rall.*

a tempo.

mezzo p

dim: e lentando.

D2479/89
rcm371916

TWO FUGUES,

Composed for the

ORGAN,

AND INSCRIBED TO

Mrs. Baxter,

BY

ELIZABETH MOUNSEY.

Organist of St. Peter's, Cornhill.

2

Ent. Sta. Hall. *Price 2/-*

LONDON,
BREWER & Co 23, BISHOPSGATE STREET, WITHIN.

FUGUE Nº II.

ELIZABETH MOUNSEY.

(♩=76.)

MODERATO
e
MAESTOSO.

mezzo f

più f

dim.

più f

Ped.

f

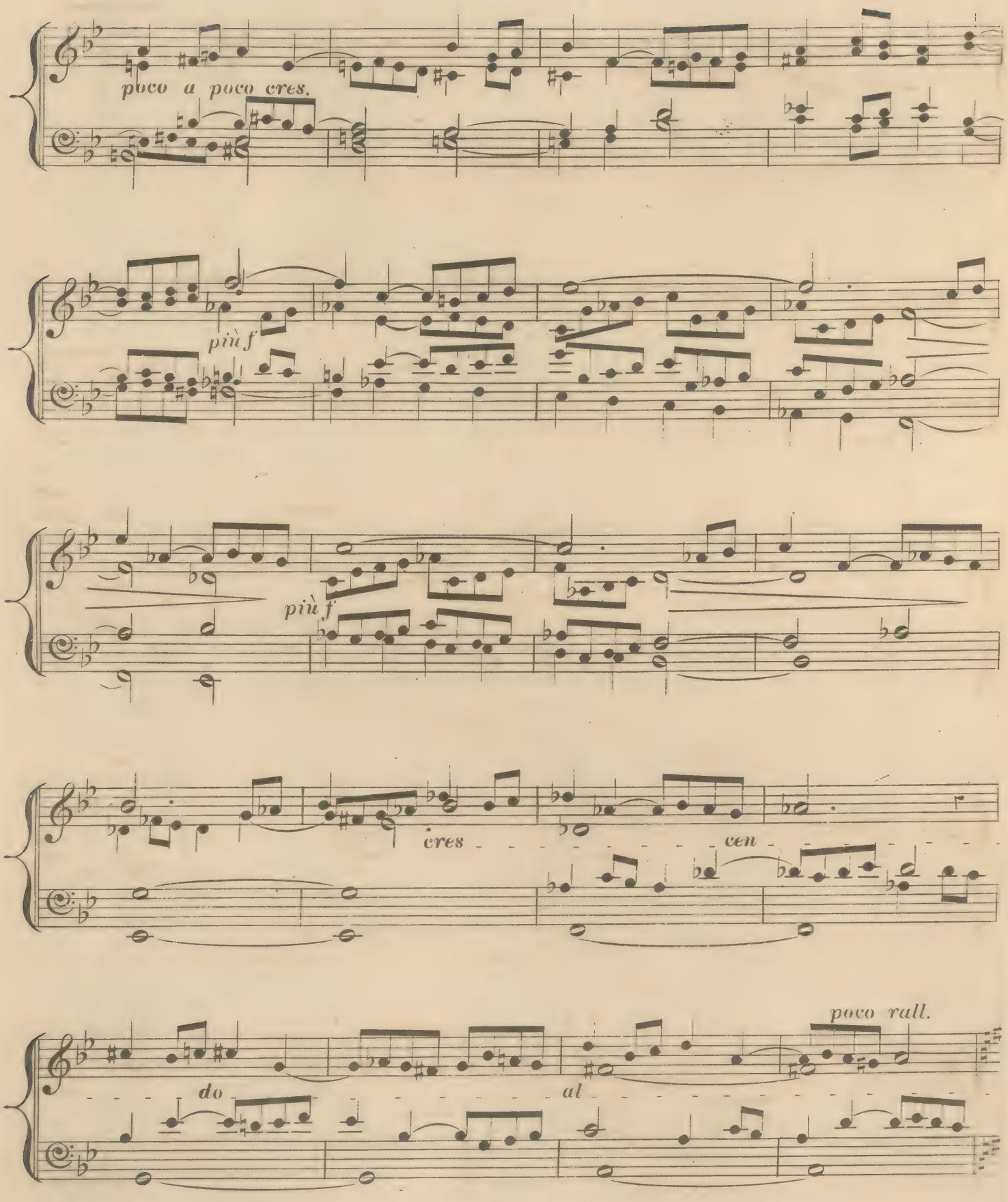
meno *f*

dim.

mezzo p

poco più f

più p


poco a poco cres.
più f
più f
cres
cen
do
al
poco rall.

a tempo.

f

capricciosamente.

rit:

cres.

ac - - - - - cel - - - - - le - - Ped. ran - - - - - - -

- - - - - - - do

rall: e dim.

mp

in tempo, più lento

rall.

e tranquillo.

ROYAL COLLEGE OF MUSIC.

23

THE GIFT OF

SIR GEORGE GROVE

1891

D2479/30
ROM 8/11/17

An Old Christmas Carol

VARIED FOR THE

Organ

and Inscribed to

James Turle Esq.

Organist of Westminster Abbey. &c.&c.

by

Elizabeth Mounsey

Organist of St Peter's Cornhill.

Ent. Sta. Hall.

Price 3/-

London, Augener & Co.
BEETHOVEN HOUSE,
86, Newgate Street.

AN OLD CHRISTMAS CAROL.

MISS MOUNSEY.

ANDANTINO CANTABILE. ♩ = 96.

ORGAN.

mp

non Ped.

Poco rall:

PIU MOTO. ♩=104.

VAR. 1.

Piu f

Ped.

L.H.

R.H.

L.H.

ALLEGRO CON SPIRITO. ♩=112.

VAR. 2.

f

meno f

f

Cres:

Piu f

Decres:

ALLEGRO VIVACE AGITATO ♩=72

VAR.3.

MODERATO RISOLUTO. ♩=104.

VAR.4.

Manuale f
Pedale ff

Dim:

Cres:

f

Cres: e rall.

ff

Dim: e

rall:

ADAGIO LEGATO. ♩=72.

pp

non Ped.

Cadenzas on 4 foot flute.

L.H. *R.H.*

Riten:

PRESTISSIMO E CAPRICCIOSA. ♩=120.

f *mf* *Cres: e accel:*

Ped.

a Tempo. *mf* *Cres: e accel:*

f

a Tempo.

♩=126.

Cres: e accel. *f* *Piu presto.*

Dim.

Riten.....

Dim:

Riten.....

Cres:

f

Dim: e rall.

ff

a Tempo prestissimo.

Accel: e Cres:

ANDANTE TRANQUILLO. ♩=84.

f

Poco rall:

a Tempo e marcato.

Rit .....

Allegro.ff

p Ral - len - tan - do

24
D2479/31
Rm 371919

LARGHETTO

FROM THE

Clarinet Quintett

COMPOSED BY

W. A. MOZART

Arranged for the Organ

BY

JAMES HIGGS.

ORGANIST OF ST. MARK'S CHURCH, KENNINGTON.

Ent. Sta. Hall. *Price 2/-*

LONDON

AUGENER & Co. 86, NEWGATE ST.

AND

4a. TOTTENHAM COURT ROAD.

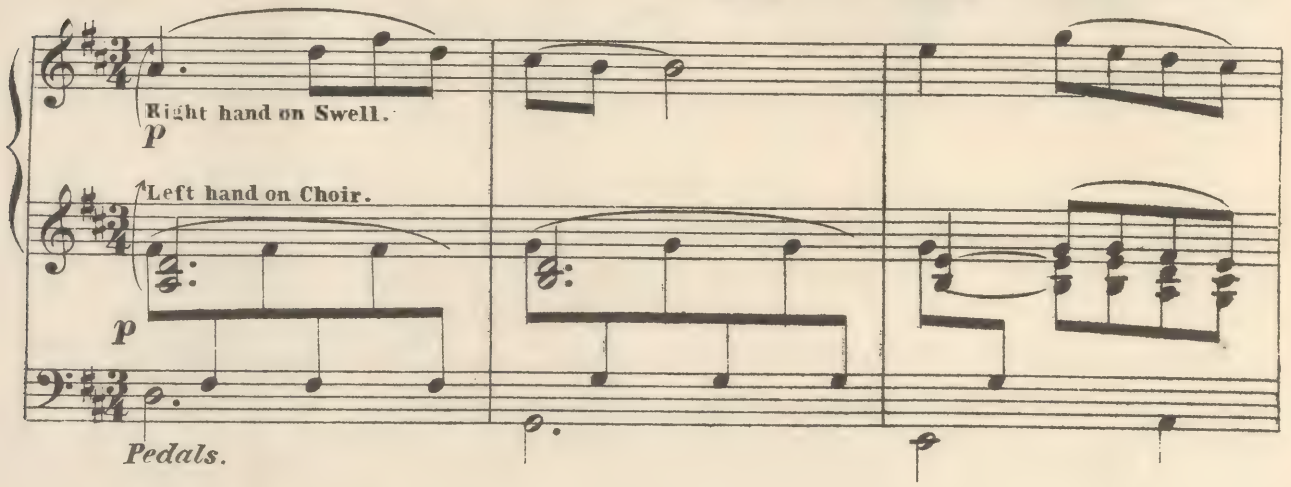
Prepare Organ thus
Swell. Stop diapn & Hautbois
Great. Small open diapn
Choir. Stop diapn & Dulciana
Pedal. Soft 16 ft & Choir cop:

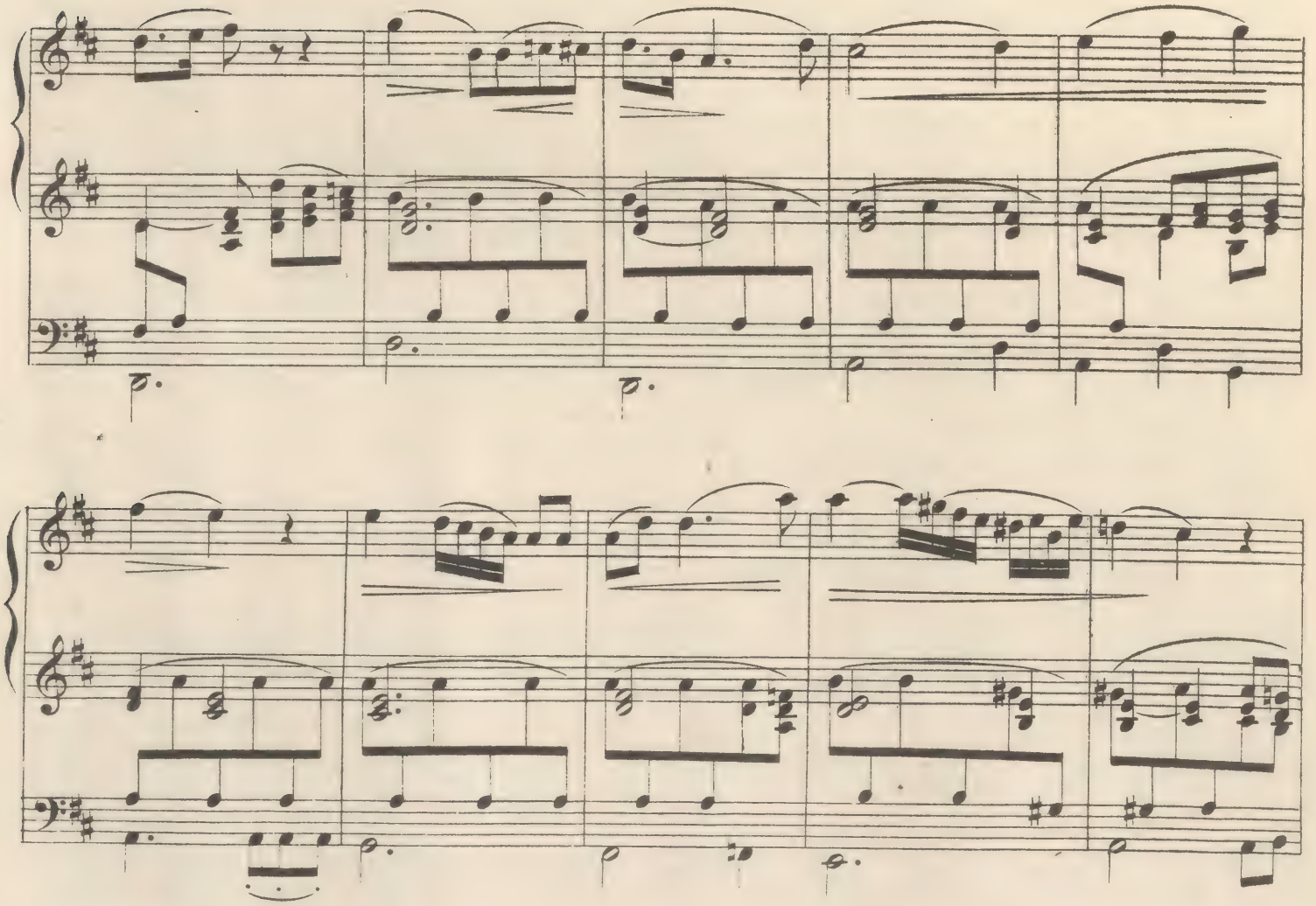
Larghetto

FROM

MOZART'S CLARINET QUINTETT.

arranged for the Organ by JAMES HIGGS.





Both hands on Swell.

Both hands on Choir.

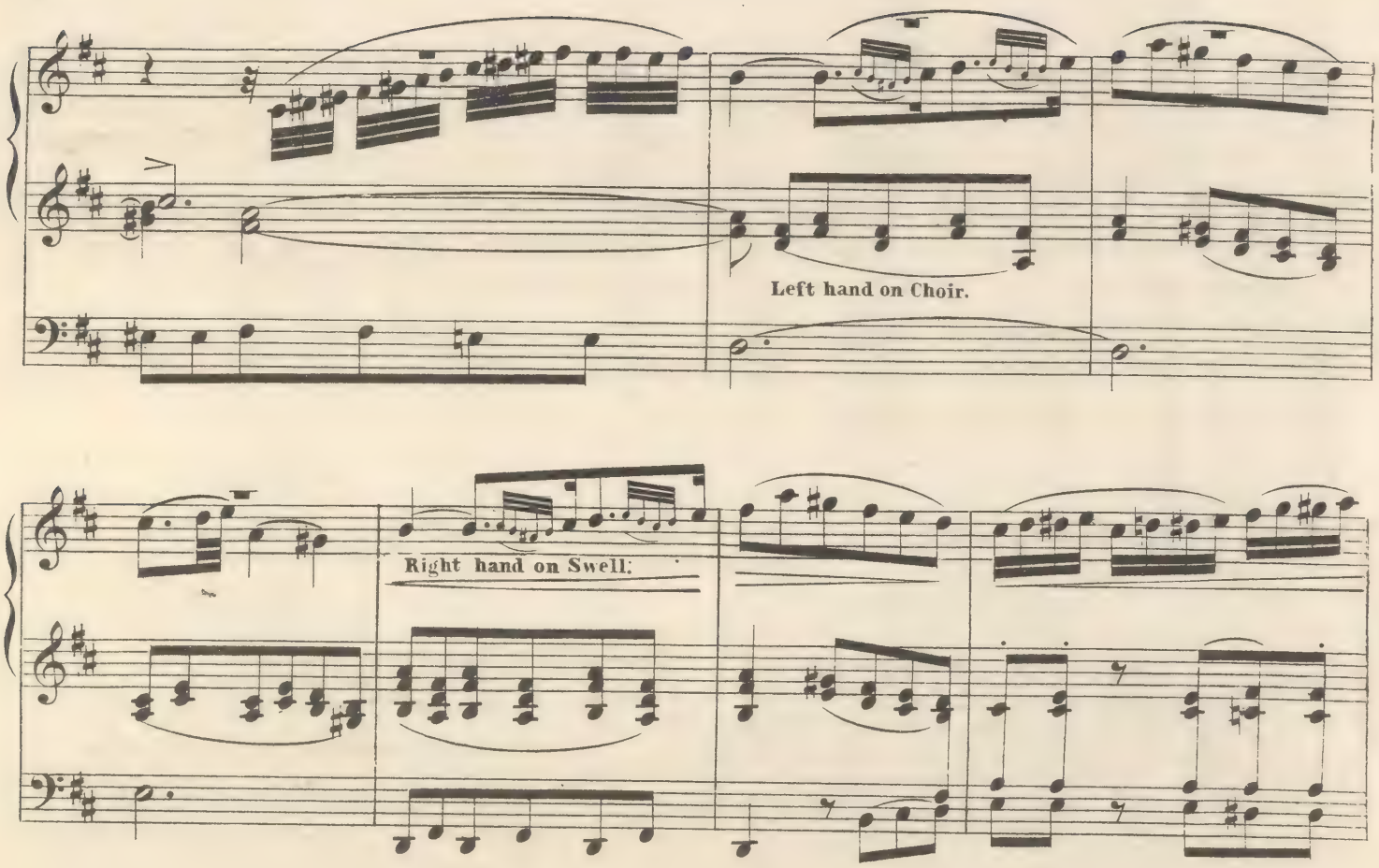
Right hand on Swell.

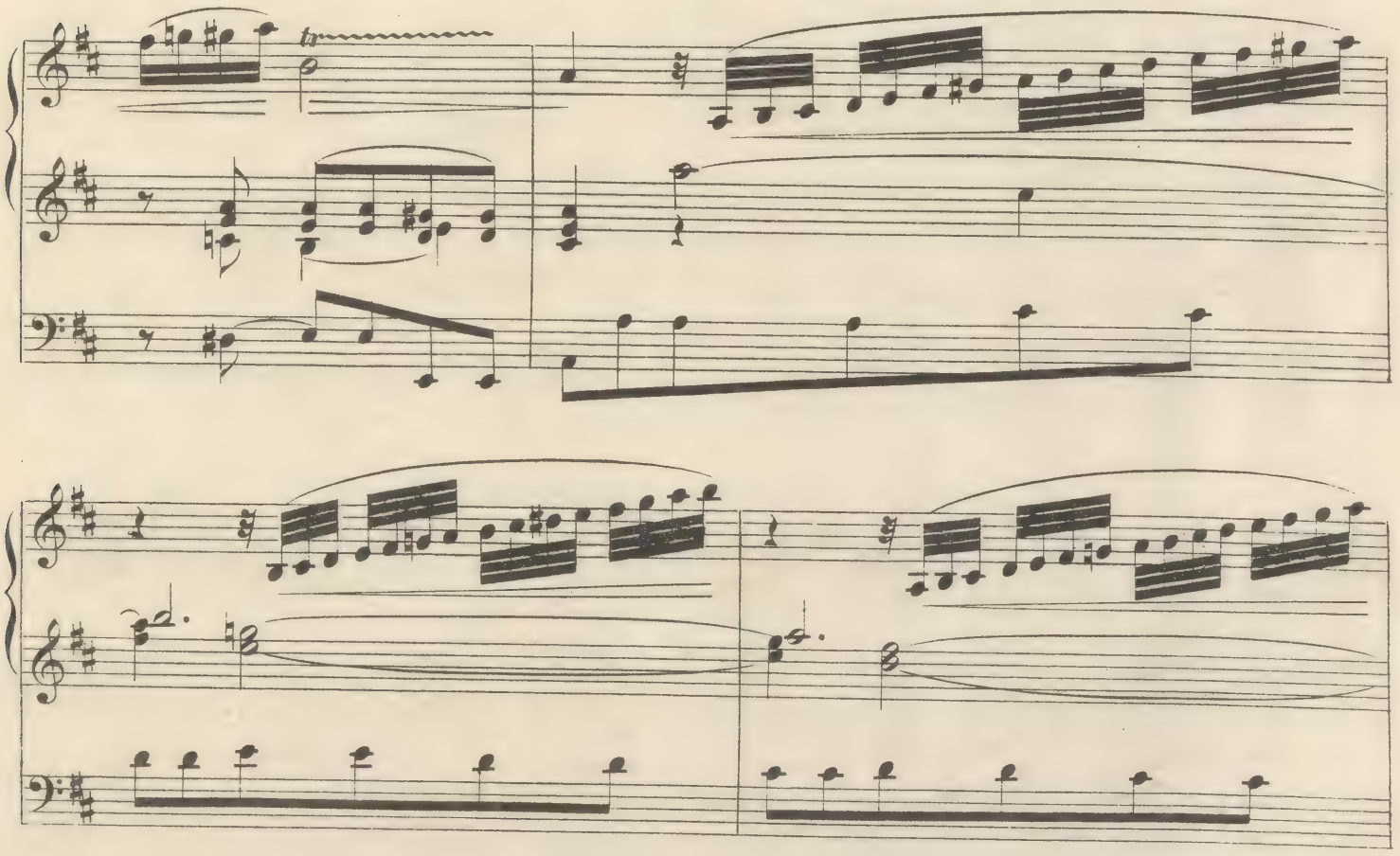
Great.

Swell.

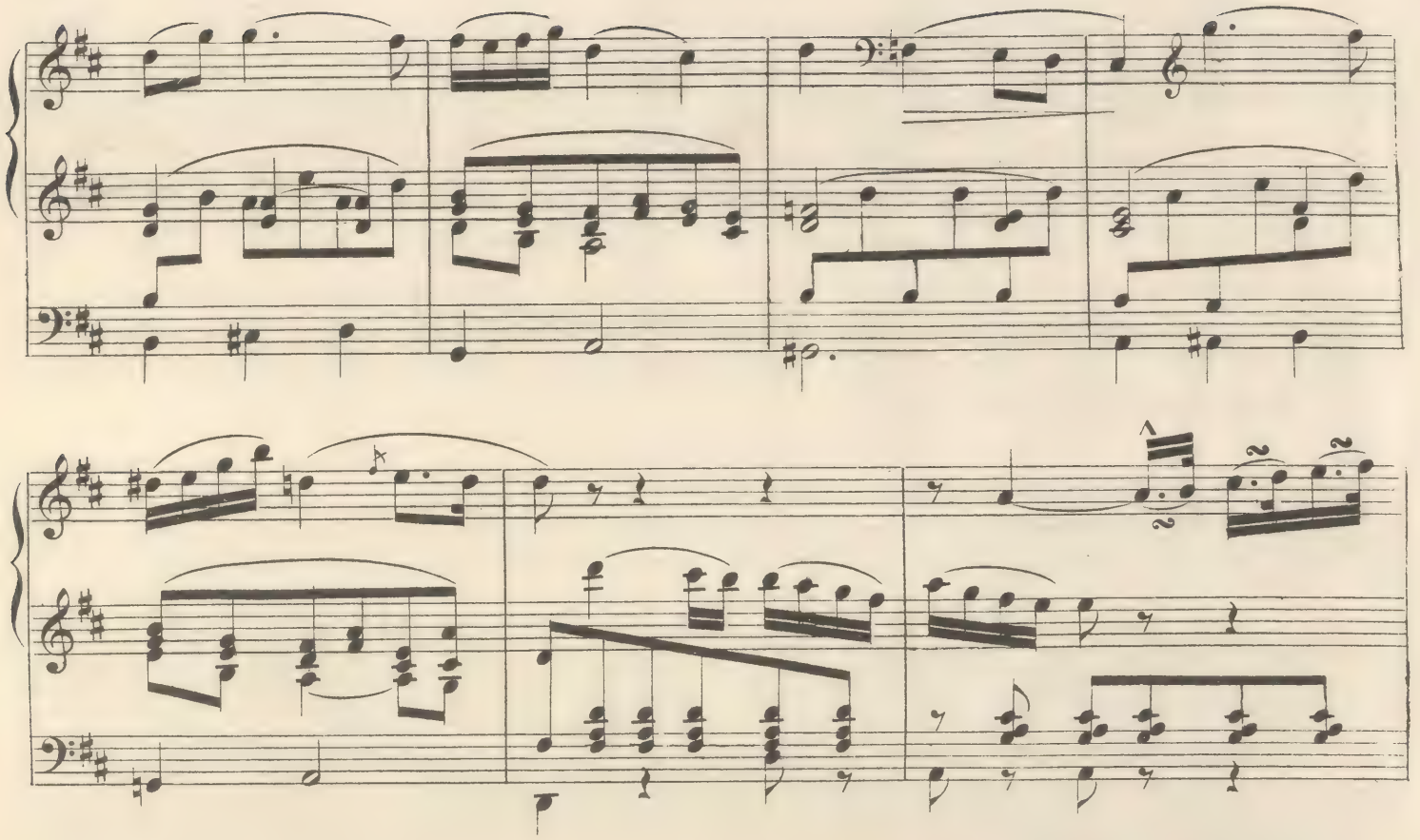
Great.

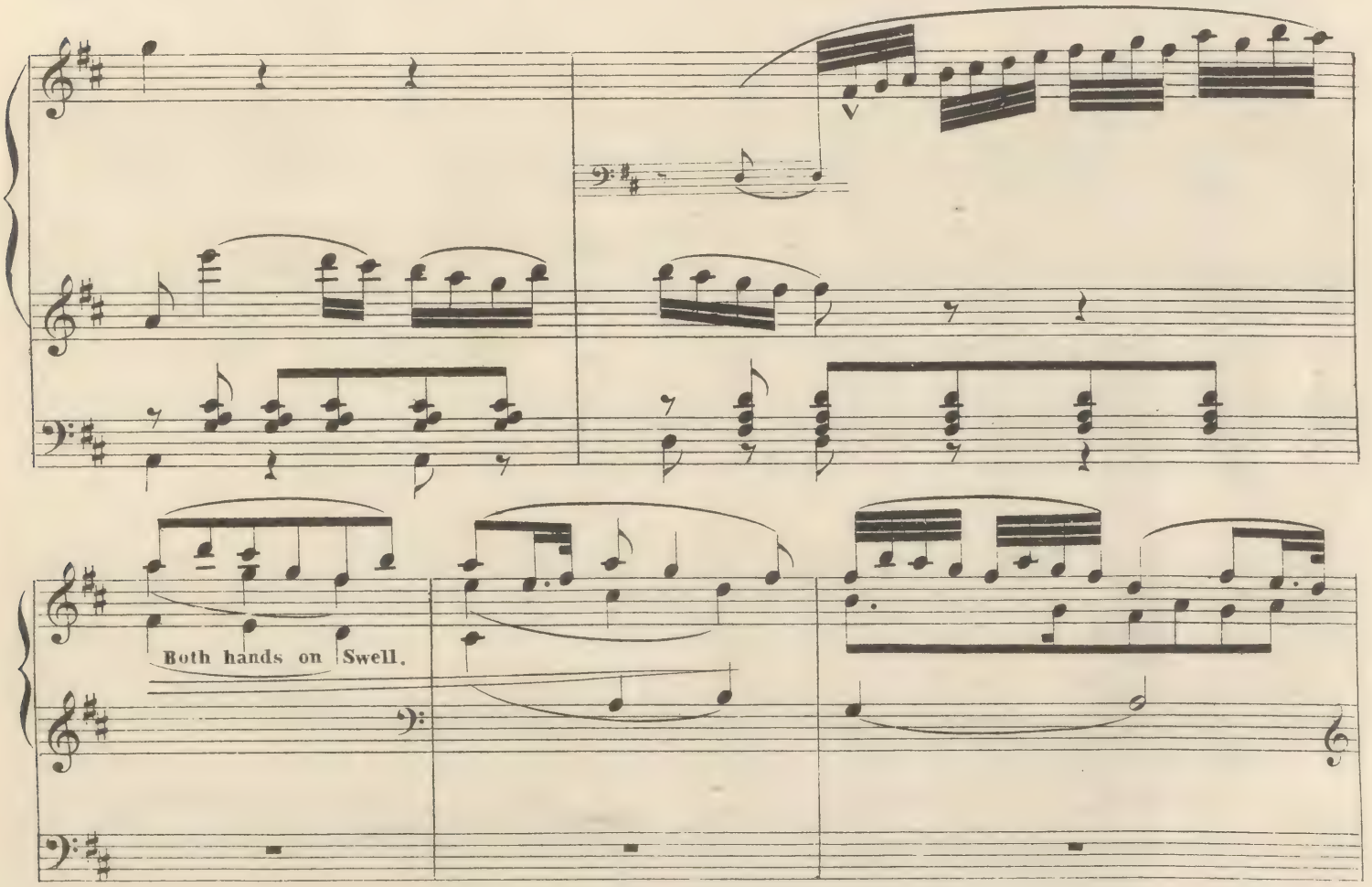
Left hand on Swell.


Left hand on Choir.
Right hand on Swell.


tr

dol.




Both hands on Swell.

Both hands on Choir.

Right hand on Swell.

Swell.

Choir.

(134)
rm 371920
25

MOZART'S MASSES,

ARRANGED FOR

Organ or Piano Forte Solo,

By

JOSIAH PITTMAN.

Ent. Sta. Hall.

No 45

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69, Dean Stt Soho, & 24, Poultry, also in New York, at 389, Broadway.

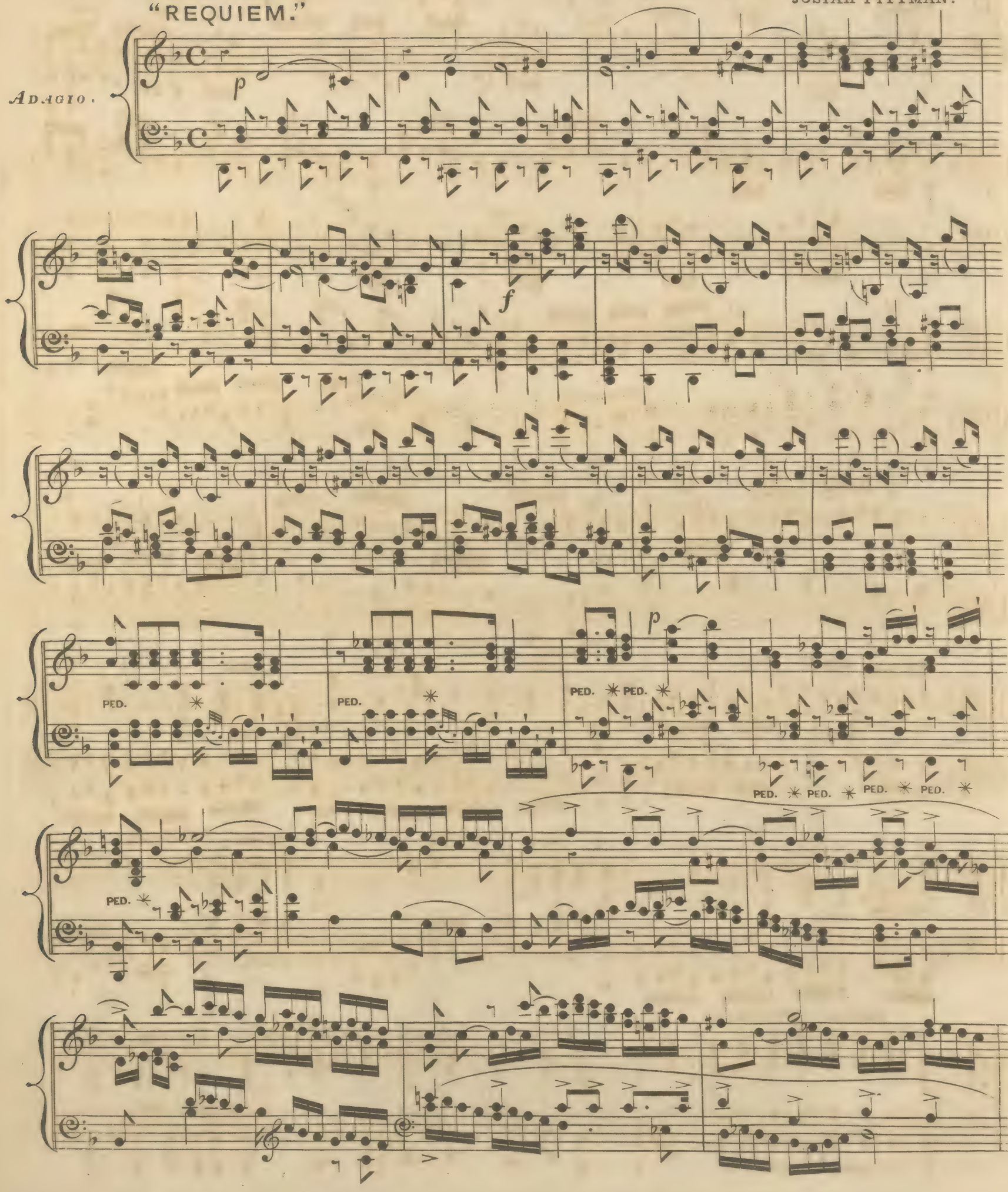
All the Movements from these Masses, are printed separately.

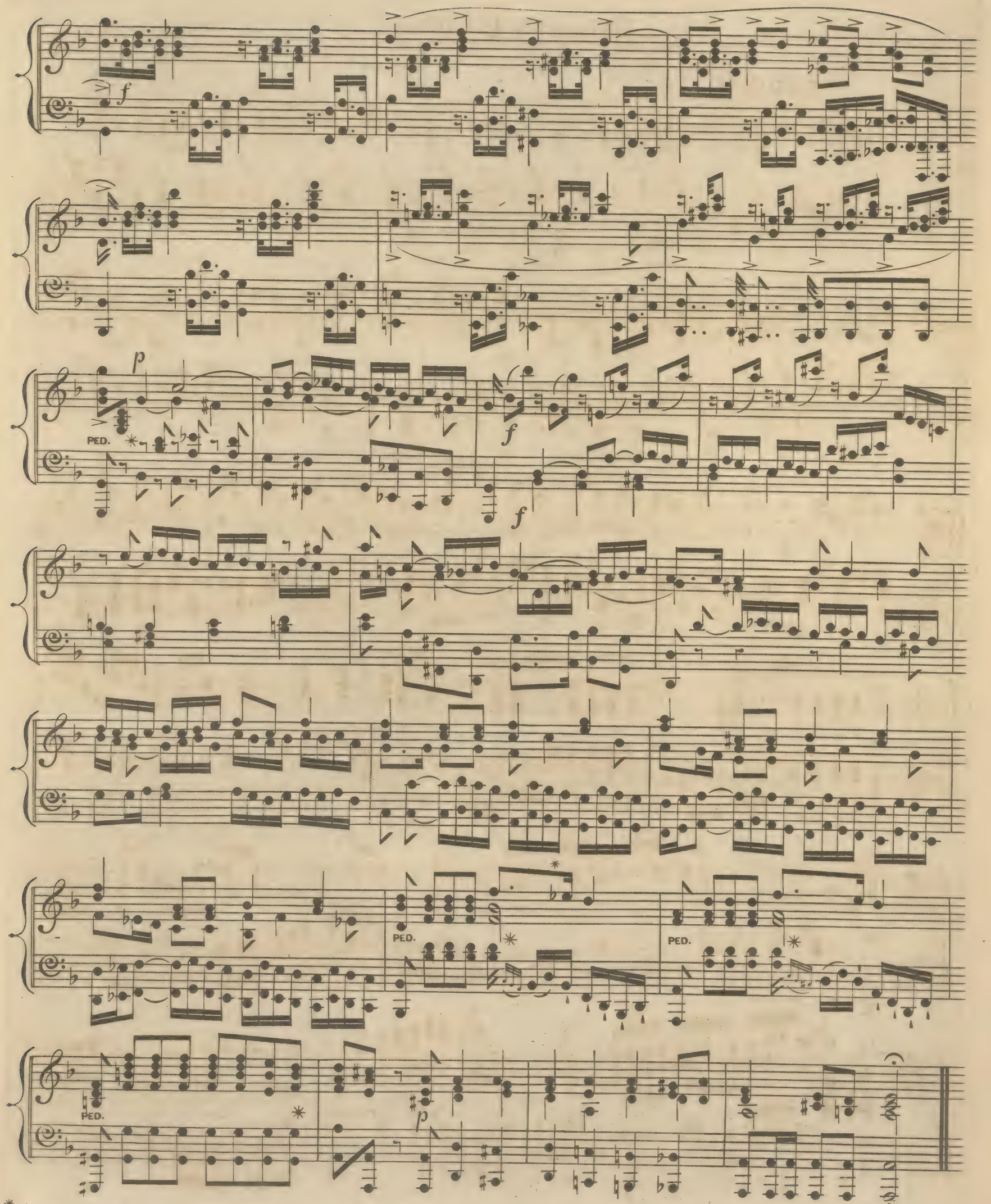
Mozart's Requiem.

ADAPTED FOR THE PIANO-FORTE
BY
JOSIAH PITTMAN.

"REQUIEM."

ADAGIO.





*I have marked this *E* flat at the request of the publisher, in order that the passage may appear in conformity with the edition for the Organ by Mr Vincent Novello. (see his note there.)
Mozart's Requiem Mass. (NOVELLO'S ED.)

"KYRIE."

ALLEGRO.

f

Adagio.

ALLEGRO ASSAI.

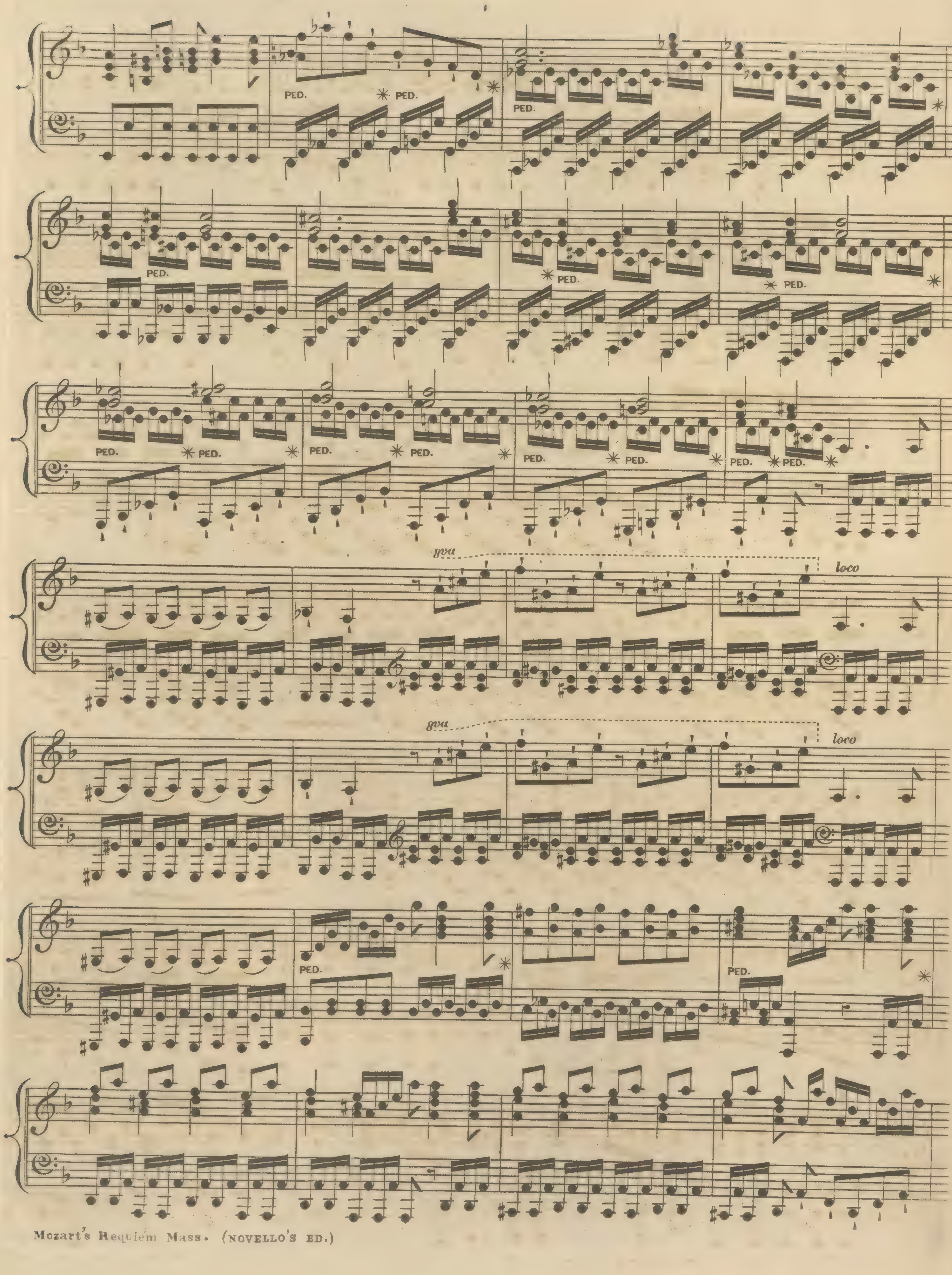
f PED. PED. PED. PED.

PED.

PED. PED. PED. PED. PED. PED.

PED. PED. PED.

PED.


PED.
8va
loco

PED. PED. PED. PED. PED. PED. PED.

"TUBA MIRUM."

ANDANTE.

f *p* *fp* *f*

PED. PED. PED. PED. PED. PED. PED. PED. PED. PED.

PED. PED. PED.

PED. *cres:* *f* *p* *p*

PED.

PED.

mf *p*

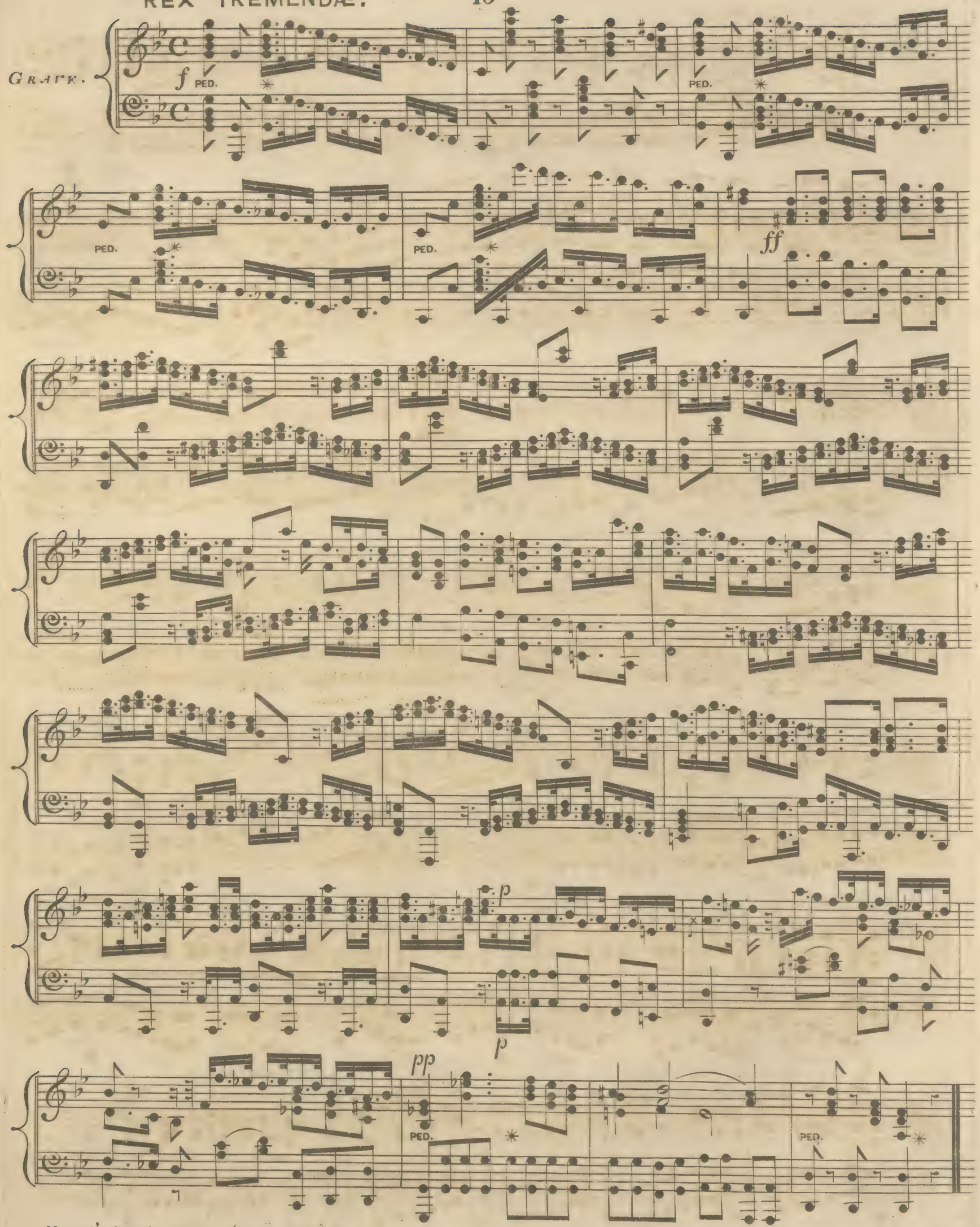
sotto voce.

sfp

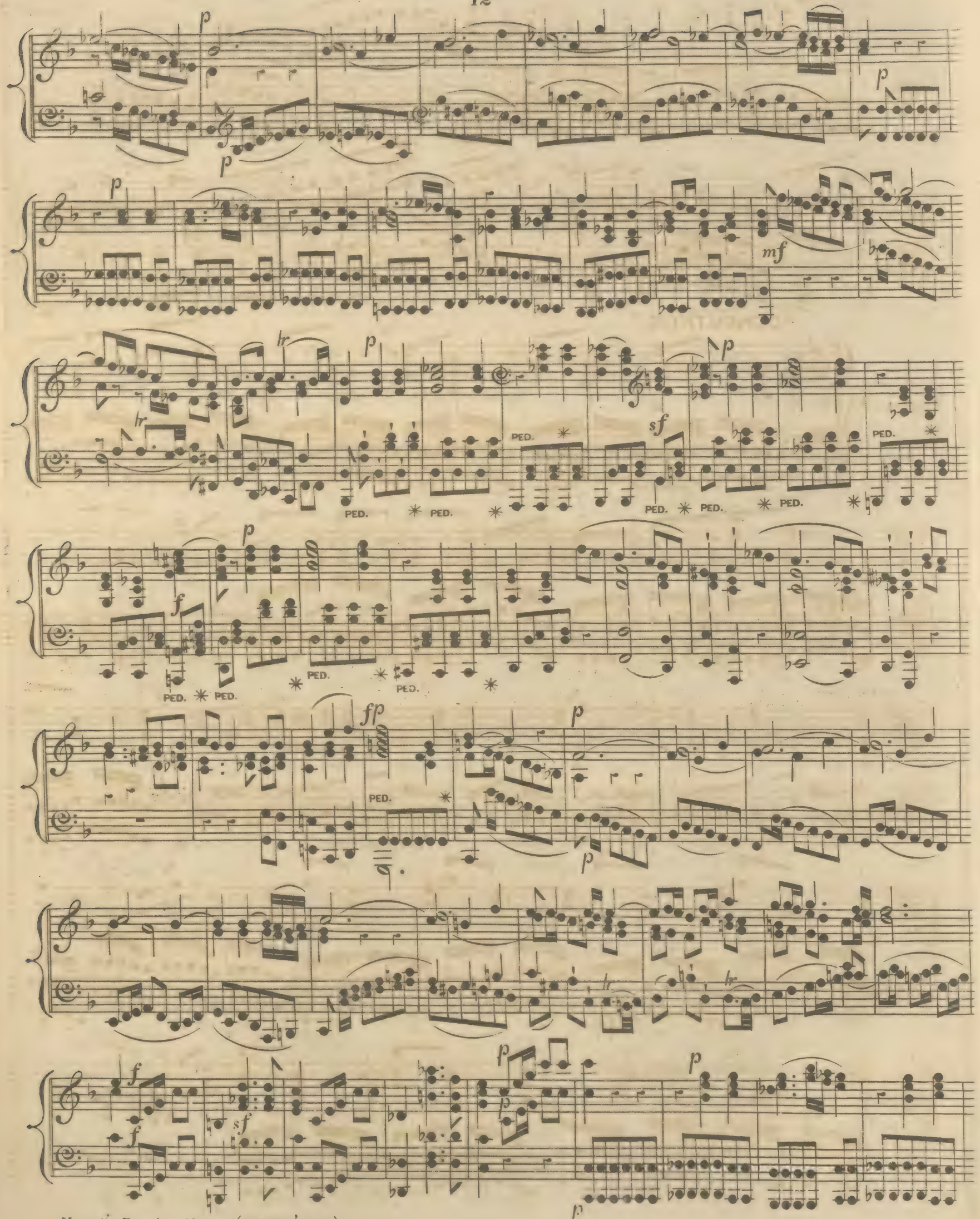
f PED. *p* PED.

PED. *cres:* *f* *p*

PED. PED.


GRAVE.
f
PED.
ff
p
pp

ANDANTE.


PED.

lr

"CONFUTATIS."

ANDANTE.

sotto voce.

sotto voce.

p

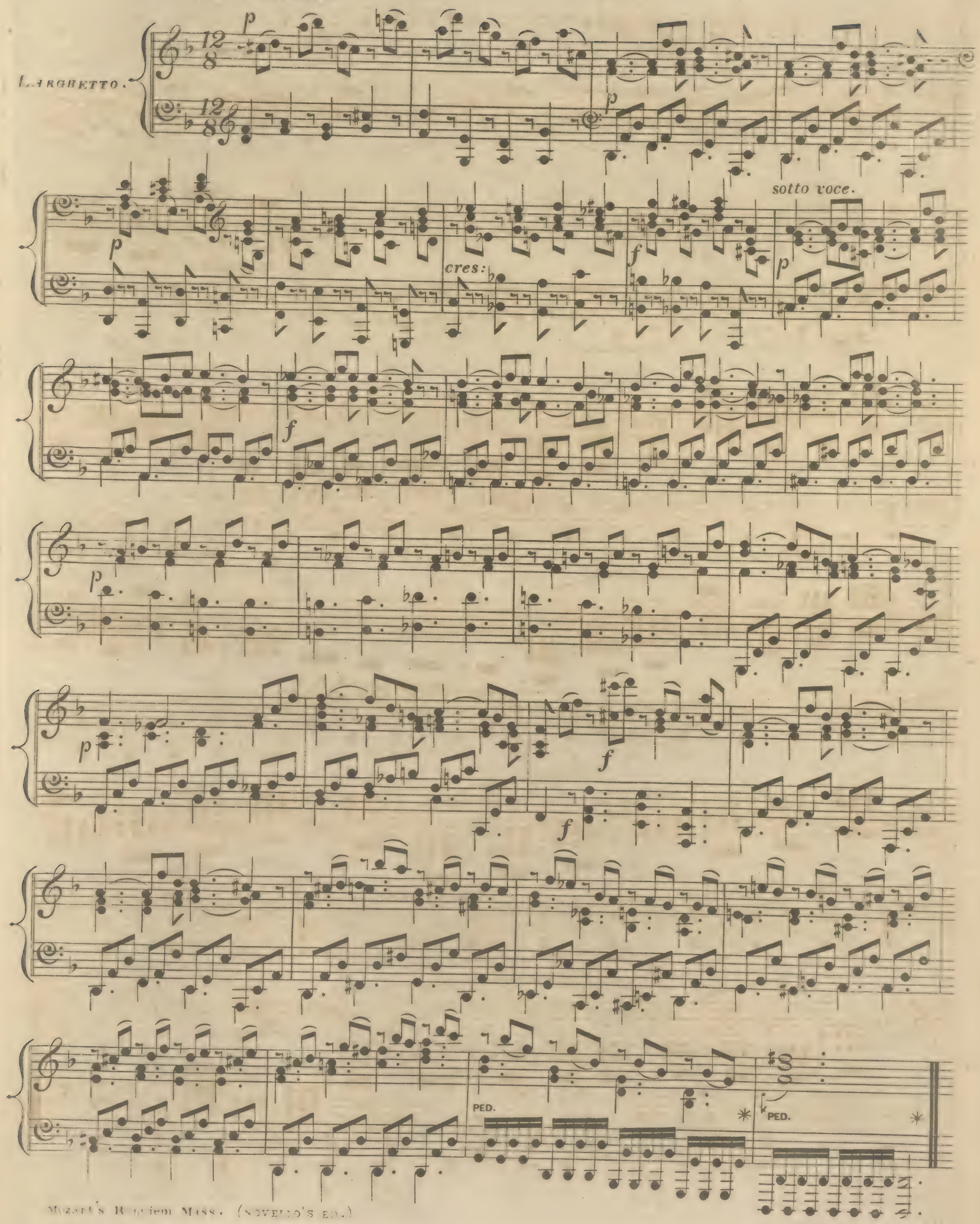
PED. smorzando.

dim:

PED.

pp

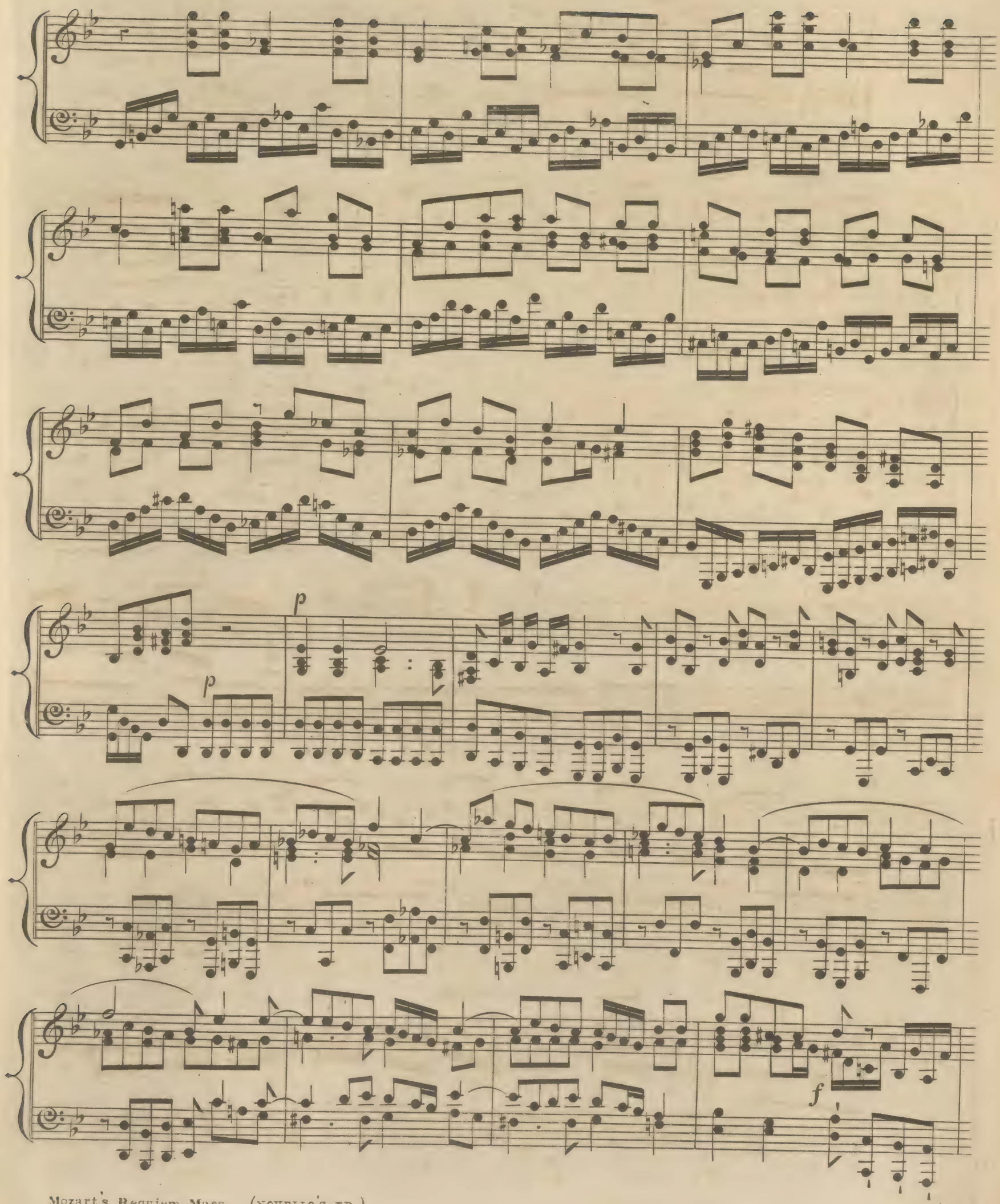
"LACRYMOSA."



END OF "DIES IRÆ"

"DOMINE JESU."

ANDANTE.


p
p
f

"QUAM OLIM ABRAHÆ."

p

p

f

f

SEGUE
"HOSTIAS."

"HOSTIAS."

LARGHETTO.

p

f PED. * p

cres: f PED. * p cres: f PED.

p cres: f PED. p

PED. * PED. * PED. p PED. * PED. * PED. * PED. *

f f f

SEGUE "QUAM OLIM."

"QUAM OLIM ABRAHÆ."

p

p

f

f

SEGUE
"HOSTIAS

"SANCTUS."

ADAGIO.

"HOSANNA."

ALLEGRO.

"BENEDICTUS."

ANDANTE.

lr

ff

PED.

ff

mf

PED.

fp

rfp rfp

p PED.

PED.

PED.

PED. PED. PED. PED.

cres:

fp

PED. PED.

PED.

f

PED.

p dol:

ff

PED. PED.

PED.

ff

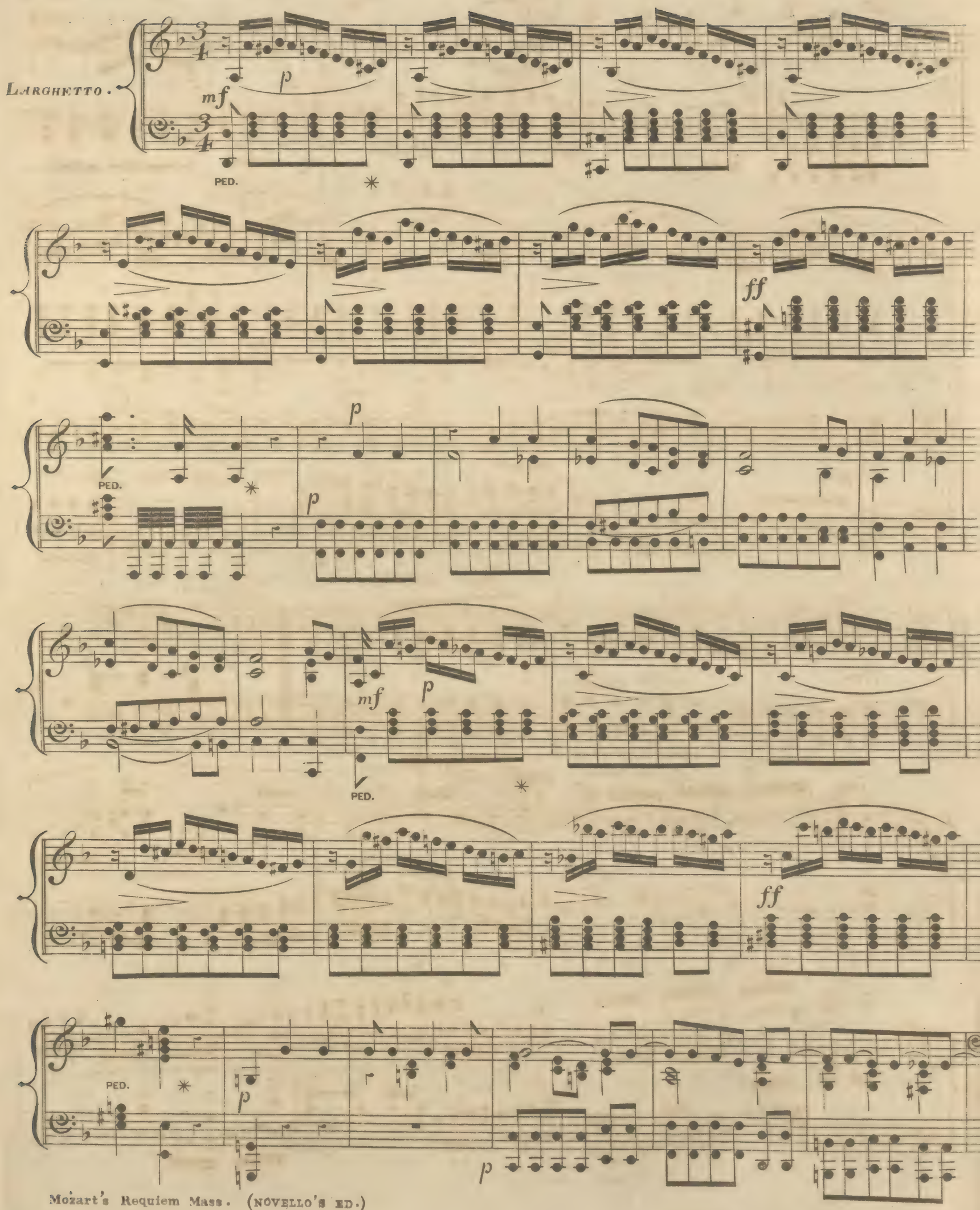
PED. PED.

"OSANNA."

sf

ALLEGRO.

"AGNUS DEI."



f

f

f

p

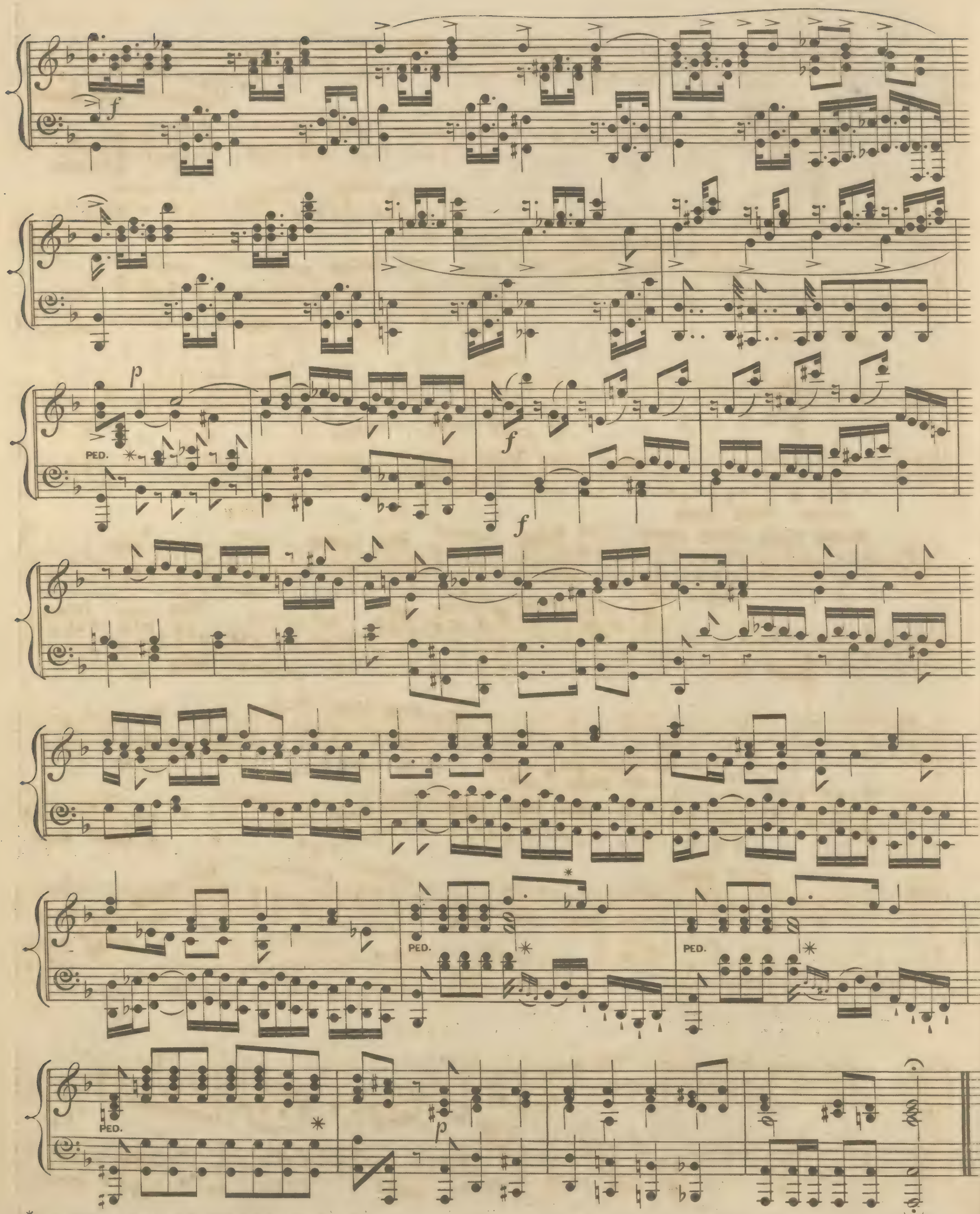
p

cres:

f

ADAGIO.

p



*I have marked this **E** flat at the request of the publisher, in order that the passage may appear in conformity with the edition for the Organ by Mr Vincent Novello. (see his note there

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"KYRIE."

Allegro.

f

Adagio.

FINE

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26
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ALLA BREVE.

f

Ped

man:

Ped

cres

8ves

Ped

Ped

Ped

Sesquialtra

Ped

15th.

Amavit eum. Mozart.

cres

Ped

Sesquialtra

15th.

Ped

Ped

Amavit eum. Mozart.

Sesquialtra

mp

Ped

cres - - - cen - - - do - - - - - - al - fin - - - f

cres

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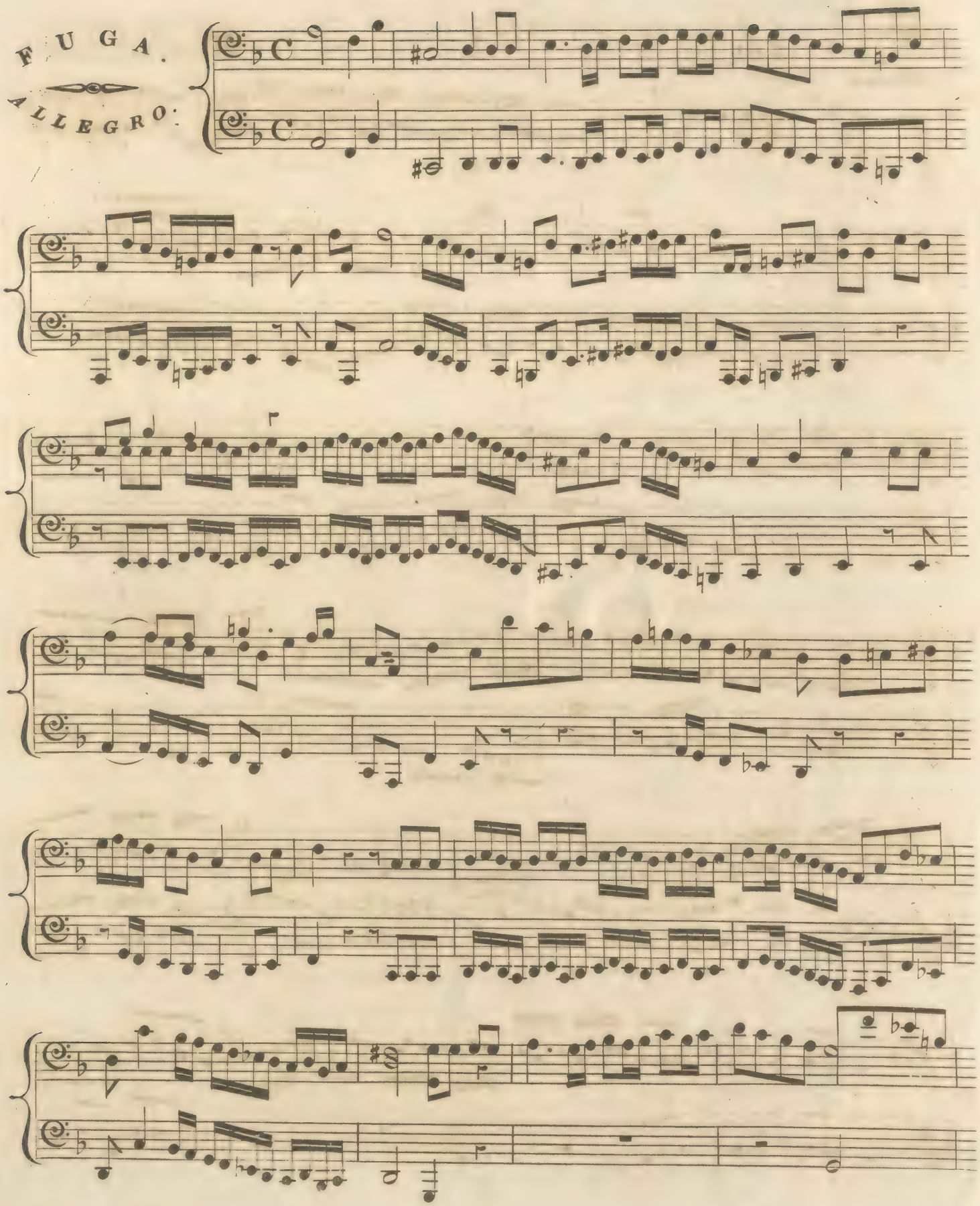

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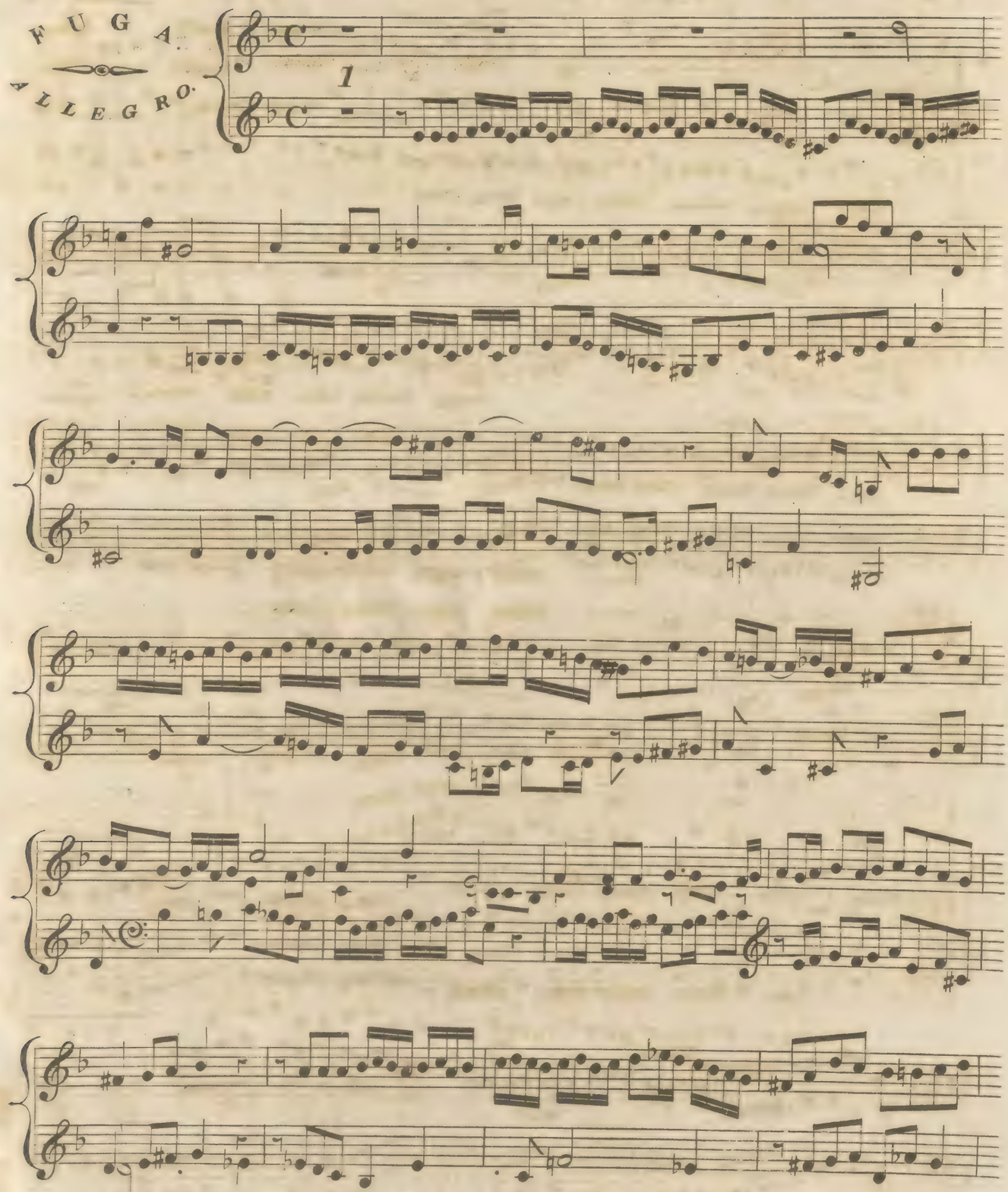

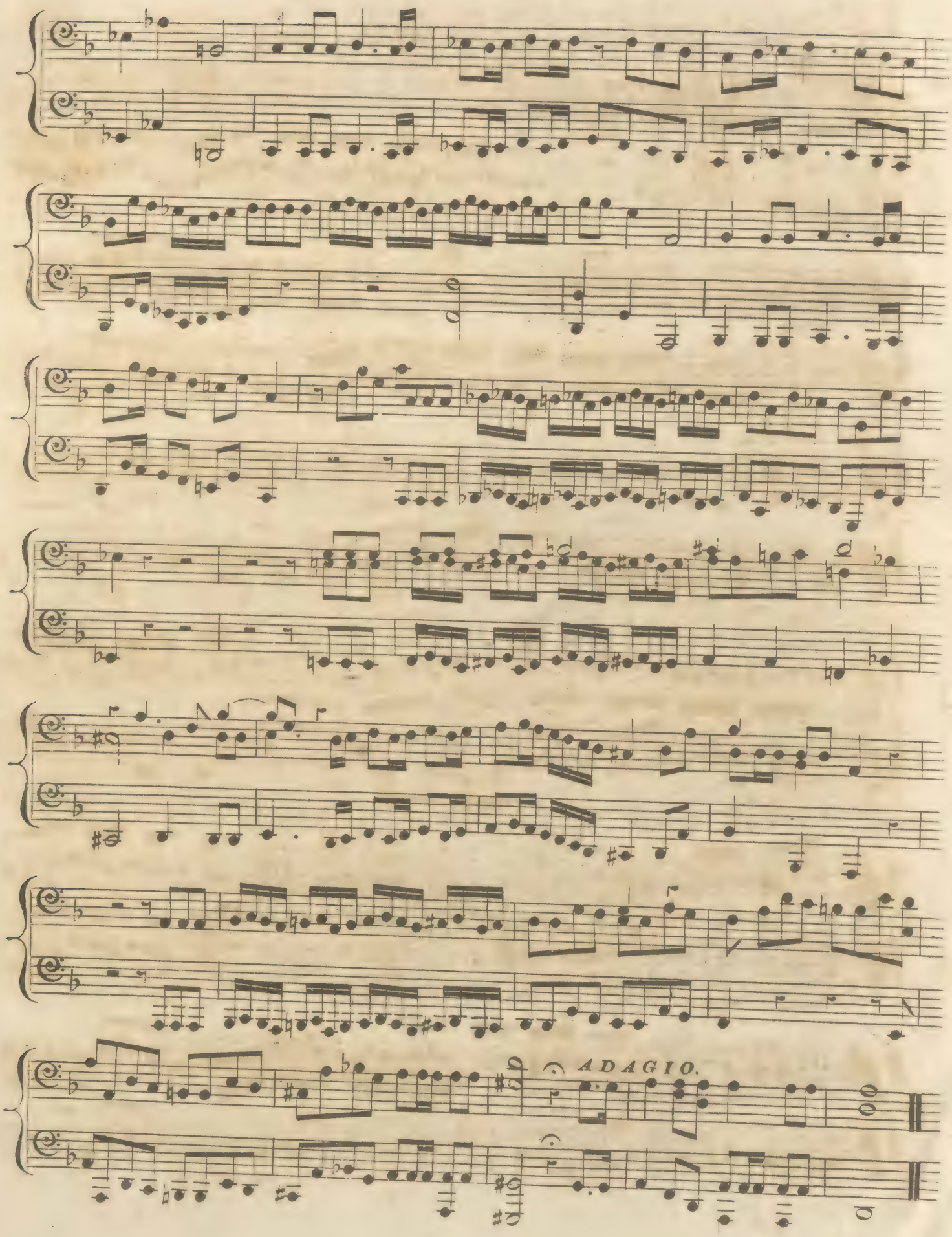
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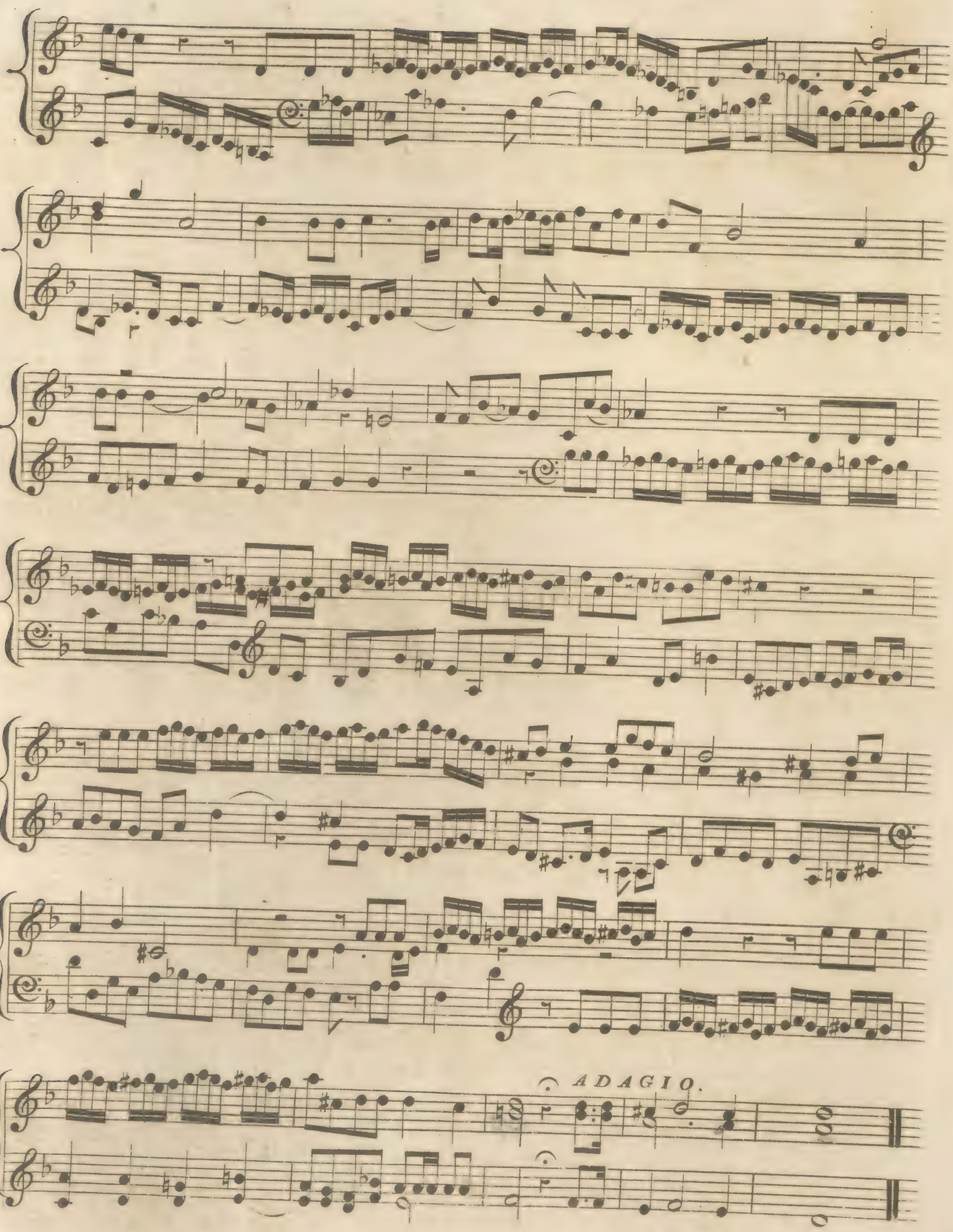
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